THE RELATIONSHIP BETWEEN GRAMMATICAL RHYTHM AND SPIRITUALITY

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Carolyn Wolf Spanier

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ABSTRACT

The Relationship between Grammatical Rhythm and Spirituality

Carolyn Wolf Spanier

The problem examined in this dissertation is the need for religious educators and spiritual directors to become aware of the influence of rhythm in verbal communication. The basic assumption is that humans have an inherent desire to make meaning of sense perceptions by creating symbols. As language is one of those symbols, the grammatical structure of a language forces its speakers to organize sense perceptions into rhythms. By sketching the form of grammatical rhythms in poetic language, common cultural images are revealed which guide the speakers of that language to understand the meaning of images. The shape of images can be further related to the shape of spiritualities.

The unusual and influential parts of the grammar of English and of the related languages German and French are discussed to enable speakers of English to understand the possibilities and limitations within English for expressing their perceptions. The discussion reveals that, although all three languages possess characteristics of both

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synthetic and analytic grammar, German is the most synthetic language of the three, French is the most analytic language of the three, and English holds the position of being influenced by both German and French. As synthetic grammar produces more poetic imagery than analytic grammar does and as poetic images have a stronger import toward grasping a meaning than discursive images do, it becomes desirable to use as much synthetic grammar as possible in verbal communication in religious education and spiritual direction.

A poem from German, English, and French is structurally analyzed to discover how the grammatical rhythms in those poems can shape values and approaches to life, which are part of spiritualities. Since the analyses of the three poems point to some restrictions within English grammar for synthetic imaging, concluding remarks suggest ways in which the synthetic grammar of English can be recaptured to create more poetic imagery. The analyses and suggestions become instructive for understanding how the language used in religious environments is being interpreted and how synthetically crafted poetic language can be formative in religious settings.

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Sketching a Dissertating Rhythm

The rhythm of this dissertation began to take shape in the early 1970s as I was teaching German literature in a public high school in New Jersey. I wondered about the relationship between the German poetry my students were reading and their responses to the texts. I remembered my own encounter with Goethe's Faust and knew intuitively what was happening. However, not knowing how to handle what I understood to be a religious matter, I enrolled at Princeton Theological Seminary to search for help.

Beginning in 1974 many people have added to the sketch of the rhythm. Geddes W. Hanson, the admission director at Princeton Seminary in 1974, assured me I could work at Princeton as long as I felt I needed to stay. Diogenes Allen of Princeton suggested that I had an idea, and he pointed me to Susannne Langer. D. Campbell Wyckoff of Princeton faithfully allowed me to work at whatever kept gnawing at me. Rolf Knierim of the School of Theology at Claremont gave credibility to my rhythm by validating the import of grammar. Mary Elizabeth Moore of the School of Theology at Claremont named my method of learning and freed me to work. Jean Makunga and W. Jack Coogan, also of Claremont, intuitively supported what I was feeling. Jack

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The largest contributions to this work continue to come from three sources. The members of my dissertation committee, namely Mary Elizabeth Moore, Jack C. Verheyden, and W. Jack Coogan, have varied approaches, yet all are working in the same direction. Their keen sense of what is linguistic, artistic, and religious gives this work its character. My parents, Rollin L. Wolf and Elizabeth Kitchin Wolf, foster my faith continually and support me unfalteringly at every step in my life. My husband, Rainer F. Spanier, the drive behind this work, continues to persist unrelentingly by sacrificing himself daily. Without his encouragement these rhythms could never have been imaged. I am deeply grateful.

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Dedicated to every rhythm seeking a form

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CHAPTER 1

Introduction

Background Thinking

Religious educators and spiritual directors would do well to consider linguistic nuances in order to gain more insight into how language is being used in the transmission of religious traditions. Linguistic nuances, especially the rhythm of grammar, can make a difference in how one understands what is being transmitted. By reflecting on my own experience, I came to think about this problem.

I was aware of God's redemptive act in Jesus Christ during my formative years as much as any well-churched Evangelical-Reformed person would be, and yet it was not until I encountered Goethe's Faust that I had any meaningful identification about what that meant. At the end of Part I, as Gretchen is condemned to die for her sins, she openly turns herself to God. Mephistopheles assures Faust that she is condemned.

Sie ist gerichtet! (She is condemned!)

But responsively a voice from above announces her salvation.

[Sie] [I]st gerettet! (She's redeemed!)[1]

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Prior to that event I had heard similar statements often; but I had heard them in English. Perhaps the statements had become for me flat and static images of redemption. A certain amount of understanding of the redemptive work of Jesus Christ had always been a part of me as a result of the love and care of my family and of my religious and cultural community. However, the theological expression for this experience had lost its vitality.

When I first read Faust, I was learning German, which linguistically is a language very closely related to English. My German was not yet fluent. I could not express fully what I was reading, but I understood something of the structure of the language, and very often I could understand what was being said without being able to translate the words exactly.

I suppose I was able to catch the rhythm of the Goethe passage enough to understand both theologically and linguistically what was being conveyed. For example, perhaps I looked up the word Mephistopheles used--"gerichtet"--and found it meant "condemned." Then, because the context told me that God would probably say the opposite of what Mephistopheles said, I was able to prepare myself for an antonym. Secondly, Goethe's rhythmic use of grammar helped me to make that connection quickly. The same parts of speech (past participles) for the speech of Mephistopheles ("gerichtet / condemned") and God ("gerettet / redeemed") led me to understand that "gerettet" was the opposite of "gerichtet."

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I would further imagine that the freshness of learning another language was related to the fresh ways the poet put across his understanding of redemption. The fact that this was a new language for me allowed me to receive the rhythmic grammar as an aid to communication.

However, I have come to believe that another fragment of my religious-cultural upbringing had something to do with my sudden sense of knowing what redemption meant. Being reared in Eastern Pennsylvania, I had heard the rhythm of the Pennsylvania German language, even when English was spoken. For example, the typical Pennsylvania German expression "Make the light out!" is made up of English words, but the sentence structure is German.

Often by the middle of the twentieth century, Evangelical and Reformed religious traditions in the Pennsylvania German area were forced to merge in order to survive. Their common denominator seemed to be the German background, yet even within that cultural identity they had varied understandings of the same religious traditions and terms.

For example, the words "saved" and "redeemed" have two different religious-cultural backgrounds. "Saved" is a word used primarily (but not exclusively) in evangelical circles; it conveys the sense of a decisive act. The word "redeemed" has a history in the reformed tradition and calls forth an ongoing process.

A similar use of the terms "saved / gerettet" and "redeemed / erloest" exists in German.[2] The English word

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"saved" and the German word "gerettet" are related semantically because they have developed the same meaning; also, the English word "redeemed" and the German word "erloest" are related semantically for the same reason. However, the spelling of the words "redeemed" and "gerettet" shows a morphological relationship because the spelling of the base words "redeem" and "rettet" are so similar. Similarities in form are referred to as cognates; therefore, "redeemed" is the cognate word for "gerettet."

Cognate words are words that are derived or borrowed from a common original form. They are determined by their morphological similarities even though they may no longer be spelled the same way. Between German and English the letters "t" and "d" are appropriate spelling changes within the cognates, and the morphological change can be seen in the following illustration.

ge rett et
redeem ed

It is possible that in the Evangelical-Reformed tradition where I was reared I had been exposed to the word "saved" (an evangelical word) as an opposite for "condemned," when actually the rhythm of "redeemed" (a reformed term) might have related better to my religious-cultural identity as a way of understanding God's redemptive act in Jesus Christ.

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Furthermore, had I looked up the word "gerettet" when I was reading Faust and had found the translation "saved," I might have missed the point again. However, Goethe's effective use of "Ist gerettet!"

Sie ist gerichtet!

Ist gerettet!

provided a linguistically rhythmic balance to the statement of Mephistopheles, and I got the point!

The Purpose

The overall purpose of this dissertation is to demonstrate how grammatical rhythms are related to spirituality and to assist religious educators and spiritual directors in becoming aware of the grammatical rhythm in verbal communication. To this end the dissertation includes the following agenda:

1. To demonstrate that synthetic language is more poetic than analytic language.
2. To demonstrate that poetic language is a better medium for expressing and transmitting religious experiences, traditions, and ideas than discursive language.
3. To demonstrate that synthetic language creates more poetic grammatical rhythms.
4. To demonstrate that poetic grammatical rhythms create clearer images.

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5. To demonstrate that clearer images create recognizable spiritualities.

The intended audience of this dissertation consists of spiritual directors and religious educators; however, the terms spiritual directors and religious educators are meant to be used very broadly to include all persons who seek to direct and educate themselves and others spiritually. To these people, suggestions will be made so that religious environments can be made more poetic.

Although the linguistic research and analyses may seem very detailed and irrelevant to persons working in religious institutions, a clear understanding of the relationship between the grammar of a language and spirituality can only be achieved by forging diligently through the linguistic material.

The Problem Examined

The problem examined in this dissertation is the need for persons working in religious education and in spiritual direction to become aware of the influence of rhythm in verbal communication. The basic assumption is that reality can be expressed in rhythms, found not only in music and dance, but also in the grammar of language.[3] Subconsciously the grammatical structure of a language influences its speakers to think in grammatical patterns. If analyzed, these grammatical patterns reveal grammatical rhythms that play an integral part in shaping the imagery of persons in

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that language culture. Furthermore, these grammatical rhythms suggest a relationship between the grammatical structure of one's language and one's understanding of reality and relationship to it. Since understanding and relating to reality are essential components of the content of religious education and spiritual direction, the facility to recognize grammatical rhythms becomes important for persons working in the fields of religious education and spiritual direction.

What Has Already Been Done?

Over the last several centuries language has been the subject of varied studies, indicating that the relationship between language and the human condition is gradually being probed. Anthropological studies in linguistics point to connections between the structure of a language and the thought and behavior of its speakers. For example, by focusing on the framework of whole languages rather than on individual words, Edward Sapir and Benjamin Lee Whorf emerged with a new understanding about language. They hypothesized that no two cultures speaking different languages can have identical views of the world because every language has a different structure.[4] Consequently, anthropologists seek to include in their studies the linguistic aspect of a culture in order to understand the thought and behavior of the people speaking that language.[5]

Philosophers, such as Alfred North Whitehead, Ludwig Wittgenstein, Martin Heidegger, and Paul Ricoeur, see

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language as the essence of the human being.[6] In his later writings, Wittgenstein argued a view very similar to Whorf's about the interdependence of world-view and language (though without Whorf's knowledge of exotic languages).[7] The philosophical linguistic studies of Ernst Cassirer and Susanne Langer, in particular, emphasize the existence of symbolic forms in the communication of feelings.[8] The symbolic interaction work of George Herbert Mead, Martin Buber, Hans-Georg Gadamer, Juergen Habermas, and Ricoeur emphasizes the relational nature of human existence.[9] Ricoeur sees language as having a communicative purpose in discourse between the writer / speaker and the reader / hearer.[10]

Philologists highlight the development of sounds and words into grammatical patterns which elicit distinct cultural images.[11] Physiological studies in linguistic development and Piagetian studies in developmental psychology suggest the existence of images and thought prior to speech.[12] Because images have the power to shape values, styles of life, self-concepts, and understandings of religious experiences, traditions, and terminology, feminist theologians acknowledge the subconscious work of images and lift up the problems which the dominant imagery of a language culture brings to religious environments.[13]

Educators point to the instructional merit of poetic expression.[14] Theologian Walter Brueggemann recognizes the importance of the role of the poet in religious settings

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next to the priest and the prophet.[15] Similarly, because important information has been memorized and passed on to later generations through songs and poetry for thousands of years, the biblical scholarship of Werner Kelber focuses on the method of oral transmission known to most ancient Near Eastern cultures, and stresses the fundamental role of orality in the transmission of spiritual meaning.[16] As a result, religious educator Anthony Padovano lobbies for an ordained oral singer-storyteller (a poet of sorts) to help religious communities give an account of their traditions and to transform those traditions to meet their spiritual needs.[17]

What Is Missing?

What is missing is a study of the subconscious and profound role that grammatical rhythm plays in verbal communication. Based on the idea that the grammatical rhythm of a language plays a fundamental role in shaping imagery and meaning, the thesis of this study is that a relationship exists between the grammatical rhythm of one's language and one's relationship to reality. In demonstrating that the human relationship to reality is influenced by the grammatical rhythm of one's language, the structural analysis of grammatical rhythms becomes a meaningful methodological tool for the fields of religious education and spiritual direction, both of which are concerned with human communication and spiritual relationships.

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The issue of grammatical rhythm is of concern to religious educators and spiritual directors chiefly because the issue of grammatical rhythm involves transmission of meaning. Making meaning out of human existence has long been the agenda of religious institutions and will probably continue to be.

Secondly, the issue of grammatical rhythm is a theological issue. Theology has been thought, compiled, written, and transmitted primarily by white, Western, male clergymen.[18] This study of grammatical rhythms should reveal that when a variety of people--women and men, blacks and whites, Easterners and Westerners, laity and clergy--begins to understand how grammatical rhythms can influence their spirituality, they will seek a more inclusive representation of humanity by speaking and writing in a broader range of grammatical rhythms. Further, a wider variety of people will choose grammatical rhythms that better express their varied religious experiences.

What Is Grammatical Rhythm?

Grammatical rhythm is the movement of grammar which is characterized by a regular recurrence of grammatical elements, such as parts of speech, in alteration with opposite or different grammatical elements. This movement is experienced as a sense of tension and release which is felt as a temporal form.[19] The replaying of this temporal form in memory allows us to relate the temporal form into the forms and shapes which we meet in our environments. The

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temporal form can also be visualized. The visual form of grammatical rhythm becomes an important analytic tool for understanding what is being conveyed.

Initially, grammatical rhythm finds its form in the grammatical patterns of a language, in the specific systems of word structures and word arrangements of a language. As a text is heard or read, the rhythm of the grammar makes itself heard as a temporal form. As this temporal form is organized and assimilated with other forms we meet in our experience, a picture can emerge.

Grammatical rhythm differs from the traditional sense of English rhythm. A traditional sense of English rhythm has focused on accent. However, grammatical rhythm is a more encompassing rhythm, one which deals with the depths of communication which lie beyond or behind accent. Grammatical rhythm deals first and foremost with grammar.

The first awareness of grammatical rhythm is a discovery of formulas in the disposition of grammatical elements, such as a conventional use of grammar which is being used without thought. Sometimes the formula is one of repetition. Because of its vividness in the total effect of the text or discourse, repetition attracts attention and tends to become an important structural element for organizing grammatical rhythm into images.[20] Repetition allows for familiar words or new words to be set into recognized grammatical structures or variations of recognized grammatical structures. For example:

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We have <u>brought</u> the paper.

We have <u>thought of</u> the paper.

(Underlinings indicate substituted forms)

Out of context the words "brought" and "thought of" are semantically not synonymous and do not even convey the same literal meaning, but as parts of the predicate within the context of focusing on "the paper," the same meaning can be communicated. If content is meant to include grammar, then we can say with Wittgenstein that we know what is said from the content of the predicate (have brought the paper / have thought of the paper) rather than from the individual words (brought / thought / of / the / paper).[21]

The first sentence (We have brought the paper) is understood, and now the new phrase (thought of) is introduced. The verb "thought" idiomatically takes the preposition "of." The hearer actually hears the phrase "thought of" as a unit and merely substitutes the new unit (thought of) into the familiar structure (have . . . the paper).

Interestingly, a slight change in grammar (as in the above example) results in a subtle change in the meaning. For instance, the verb "brought" with its corresponding direct object, "the paper," is more object-oriented than the verb "thought" with its prepositional phrase "of the paper." The former is fully transitive, whereas the latter has an intransitive aspect to it. Transitive verbs are more direct

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and produce more concrete imagery than intransitive verbs do. Intransitive verbs are generally less direct and more nebulous in communication, producing less concrete imagery. The substitution of "brought" by "thought of" in the familiar structure of "have . . . the paper," has subtly changed the imagery from more concrete to less concrete. This subtle change thereby casually influences the meaning for those sharing the discourse.[22]

A sense of repetition has long been recognized as instructive in communication. In Hebrew poetry repetition became known as parallelism. Parallelism is the symmetry of thought that satisfies both the ear and mind.[23] Parallelism may take the form of an echo, as in the following example from Isa. 15:1.[24]

> Because Ar is laid waste in a night Moab is undone;
> because Kir is laid waste in a night Moab is undone.

Or the words may be varied while the thought remains the same, as in the case of Prov. 3:9. Note.

> Honor the Lord with your substance and with the first fruits of all your produce;

Acquisition of Grammatical Rhythm

Are grammatical structures a priori phenomena which allow children to learn the grammar of their parents? Or do cultures condition their children to pick up the grammatical

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habits of their elders? The questions remain unresolved, but support does exist for a combination of inherent human ability and cultural acquisition.

Openness to Grammatical Rhythm

The philosophical / theological point of view of theologians Martin Buber and Martin Heidegger sees infants as being born with an openness to relate to the world.[25] In physiological terms that means children are probably born with the ability to learn grammatical structures. This ability might be in the form of a facility (a device that helps them acquire the language) which allows children to process and organize all that they hear until they can fit what they hear into the grammatical systems common to their linguistic cultures.[26]

Such an ability suggests that children can move from an instinctive response of what they hear to an acquisition of language. Susanne Langer speculates on the transition from instinctive articulation to the acquisition of language.

> In a social environment, the vocalizing and articulating instinct of babyhood is fostered by response, and as the sounds become symbols their use becomes a dominant habit. Yet the passing of the instinctive phase is marked by the fact that a great many phonemes which do not meet with response are completely lost. Undoubtedly that is why children, who have not entirely lost the impulse to make random sounds which their mother tongue does not require, can so easily learn a foreign language and even master several at once.[27] [Underlinings original]

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Langer cites Israil Latif's use of the lalling stage of babyhood as an explanation of understanding how grammatical structures become habitual. Latif notes:

> many more sounds are produced by the infant during this period than are later used, at least in its own language.
> . . . . . .
> Now, out of this astonishingly rich and varied repertoire of sounds, those which are used by the child's elders are reenforced, and become habitual; the others cease to be uttered.[28]

In short, the facility to play with multiple grammatical structures is probably inherent in children, but the grammatical structure that is responded to is the one a child hears and eventually learns.

Reaction to Sentence as a Whole

Furthermore, Latif says, a child's understanding of language comes from a reaction to the sentence as a whole and the situation in which it is spoken rather than from a recognition of words as grammatical units.[29]

> The child's earliest words are not the grammarian's 'parts of speech', but word-sentences. This fact has been ignored by some observers who have gathered data to show the percentage of 'nouns' etc., in an infant's early vocabulary.[30]

These first so-called nouns are actually verbal-adjectival-nominal or nominal-adjectival-verbal symbols, or something similar.[31] The child relies on the way these nominal-adjectival-verbal combinations are put together for

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comprehension. The repetition of these combinations contributes to the grammatical rhythm of the discourse.

In addition, William James supports the idea that language comprehension begins with a recognition of the sentence as a whole by stating that speech began historically with the effort to make statements.

> The rude synthetic vocal utterances first used . . . slowly got stereotyped, and then much later got decomposed into grammatical parts. It is not as if men had first invented letters and made syllables of them, then made words of the syllables and sentences of the words;-they actually followed the reverse order.[32]

A recognition of the sentence or thought as a whole does not mean that a child thinks in long, complicated thoughts. One of the reasons why we do not use long, complicated thoughts with children is that thoughts can only be comprehended as long as the attention span holds. Since we know that the attention span of a child is not as long as that of an adult, our communication with children is made up of short thoughts.

In order to connect thoughts to rhythm, Katherine M. Wilson cites the work of Mark Liddell and mentions that, probably without knowing anything about the attention span of a child, Liddell arrived at a theory of rhythm that is related to attention spans. Liddell noticed that an idea or thought is the sum of many little thought impulses.[33] For example, it might be said that the idea expressed in "The

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cat sat on the mat." is the sum of three thought impulses: "the cat," "sat," and "on the mat."

Wilson connects Liddell's theory of thought impulses to attention spans by saying that the content of an attention span is a thought impulse.[34] Furthermore, the relaxing and tightening up of the attention span is connected to rhythm.

For the development of rhythm in attention span / thought impulses, Wilson points to what Liddell says about the rhythm of thought impulses. Liddell understands thought impulses to be arranged so that the mind can grasp them on the "systole and diastole system"; in other words, they are arranged rhythmically with a sense of a fixed attention alternating with a relaxed attention.[35]

Liddell further groups thought impulses into phrases, or "thought moments" and concludes by saying that we think in such groupings, and their rhythm forms the rhythm of poetry.[36] Wilson further connects the rhythm in the groupings of words to grammatical groupings to find the rhythm in a language.[37] Thus, by paying attention to what is said together, we get a sense of grammatical rhythm.

Reaction to External Features

Acquiring grammatical rhythm is also influenced by external features of language, such as accent, intonation, and nonverbal behavior (gestures). Of these three, gestures are perhaps the most telling of how the grammar becomes rhythmic.

Gestures have possibly preceded speech in linguistic

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development.[38] Human communication probably began as movements of the entire body (also the origins of dance) and were generally replaced by the movements of the hands. As vocal language developed (either tonal or verbal), the gesture-language receded into the background.

Similarly, grammatical rhythm seems to develop more complexly as gestures, intonation, cadence, and accent recede. However, not even at the highest levels of vocal communication have gestures ever entirely disappeared.[39]

Diderot contended that even in the most mature use of spoken language, gesture and intonation together continue to express more of a speaker's meaning than do vocabulary and diction. For this reason Diderot used a great deal of pantomime in his dramatic works. Actors were to move us by their actions and their tone of voice more than by their words.[40]

Reaction to Syntax

Syntax, which completes the work of language, comes last in the order of acquiring grammatical rhythm and is perhaps the most difficult part of acquiring a language.[41] Syntax is the arrangement of words in a sentence to show their relationship to one another (such as the arrangement of modifying adjectives before their nouns in English [the blue book] and German [das blaue Buch] or the arrangement of subjects before their verbs in declarative statements in English, French, and sometimes in German).

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Awareness of Grammatical Rhythms

Full awareness of grammatical rhythm is rare because it controls verbal communication subconsciously. However, reflections on methodologies used in the education of children and in foreign language training suggest a primary role for rhythm in learning grammar. Educators recognize something about the import and instructional value of rhythm, as is evident from the widespread usage of music, rhythm, and rhyme in children's education.

In both native and foreign language training, the grammatical patterns of words are heard and imprinted on the mind prior to the understanding of the meaning of the words. Foreign language teaching, especially using the target language method (if French is being learned, only French is used), capitalizes on the rhythm of a language and uses grammatical rhythm as the organizing principle for helping persons learn sentence structure at an early stage.

Furthermore, the facility to retain a grammatical structure already learned and to substitute new words into that structure, as explained above (by the examples "We have brought the paper" and "We have thought of the paper"), has long been recognized by language instructors.

Recent methodological attempts to learn foreign languages by music suggest not only that grammar has a rhythm, but that the rhythm of grammar can be easily set to music.[42] Test results show that music and universally-known tunes spark the right brain hemisphere, ease resistance

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against the unknown, and provide rapid recall through active as well as passive participation.[43] Some of these positive results are caused by the fact that music can relax the body, influence the rhythm of breathing, and, therefore, heighten awareness and mental receptivity. Interestingly, the influence of music on the rhythm of breathing is very closely related to the rhythm of Liddell's fixed and relaxed thought impulses.

David Abercrombie talks about the physical operation of the rhythm of speech which shows some similarities to the influence of music on grammatical rhythm as a way of increasing one's awareness and receptivity.

> The rhythm of speech is a rhythm of . . . two systems of pulses . . . the rhythm is already <u>in</u> the air stream, in fact, before the actual vowels and consonants which make up words are superimposed on it.[44] [Underlining original]

He adds that our perception of speech depends largely on our grasping what the speaker is doing.

> As we listen to the sounds of speech, we perceive them not simply as sounds, but as clues to movements.[45]

In addition, because speech rhythm is primarily muscular rhythm, "verse can be immediately recognized and felt as verse in <u>silent</u> reading, which otherwise would not be easy to explain."[46]

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Changes in Grammatical Structures

New grammatical rhythms can emerge as new grammatical structures change. We can hypothesize how grammatical structures evolve and change and how these changes can alter grammatical rhythms. Grammatical structures evolve by emendation of an ambiguous expression.[47] If the expression is understood, the grammatical structure remains. If it is obvious from the response that a change of grammar is necessary to make the communication clear, an alternative grammatical form is used or created. That means that persons choose their own grammatical forms of expression by the way in which they receive the most appropriate responses. The interchangeability of adverbs and prepositional phrases in English and German undoubtedly evolved in this manner. For example:

I play tennis in the evening.
Ich spiele am Abend Tennis.

I play tennis evenings.
Ich spiele abends Tennis.

Because there are times when the adverb sounds more appropriate than the prepositional phrase, and vice versa, we can suggest that these two elements of speech continue to exist in transition. Adverbs most likely evolved before prepositional phrases, but there is generally a back-and-

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forth sense of usage of both forms before one form falls out of practice.[48]

Grammar does not change because a "Sprachgeist" (language spirit) is in the air.[49] There might be a certain amount of contextual groundwork which prepares the air, such as social and political forces. As such, language both mirrors and influences the social and political changes.[50]

Individuals, rather than language spirits, bear the responsibility for changing grammar. Powerful communicators try out new grammatical structures, hoping for good responses. If favorable, the new grammatical structures are accepted subconsciously by the majority of the members of the language culture and are acknowledged as standard grammar.

Shakespeare is a case in point. Presumably, Shakespeare enjoyed language so much that, in addition to toying with words, he often toyed with grammar. Notice the change of nouns to verbs in the following examples.[51]

> it out-Herods Herod (Hamlet 3.2.16)
>
> nor uncle me no uncle (King Richard the Second 2.3.87)
>
> How might she tongue me! (Measure for Measure 4.4.28)
>
> Lord Angelo dukes it well in his absence (Measure for Measure 3.4.100-01)

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The Communicative Power of Grammatical Rhythm

The examples on page 12 demonstrated how grammatical rhythm is helpful in communicating new material. We understand words faster and better because of their grammatical contexts, and we understand grammatical contexts faster and better when there is a communicative grammatical rhythm.

However, another important part of grammatical rhythm is the power hidden behind it. First, grammatical rhythm is effective in aiding memory. Werner Kelber demonstrates that charismatic personalities like Jesus speak mnemonically with the result that the thrust of their thoughts is committed to memory.[52] Sentences are short and the same grammatical structures are used repeatedly so that the repetition is received as a subconscious aural act of tuning into the rhythmic structure rather than as a verbatim delivery.

Secondly, certain grammatical rhythms are effective in attracting attention and eliciting a response. For example, foreign language teachers who repeat grammatical structures often enough find that some grammatical structures communicate faster and better than others. By sensing which grammatical patterns work well together, foreign language teachers discover that they can transmit the meaning of a discourse without translating the words.[53]

Also, powerful writers and speakers or preachers tend to instinctively use grammatical rhythms which function well in their linguistic cultures to communicate their intent

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faster and better. The rhythm of repeated short, cadence-like grammar with different words is a well-known communicative part of American black preaching.[54] In addition, long-winded and involved structure can also be communicated rhythmically. For example, in addition to his theology, Karl Barth is remembered for his talent in preaching and lecturing. Many of his sermons and lectures have appeared in print, and when they are read aloud in his original German, a clear grammatical rhythm emerges. Despite the long, complicated sentences which are almost impossible to translate, his grammatical rhythm is quite apparent if one reads the text in German, accenting the repeated grammatical structures--a method Barth himself must have used when delivering his speeches.[55]

However, whether in a Jesus speech, in black preaching, or in a Barthian sermon, the rhythm is not totally predictable. One cannot predict how the next words will be structured. One can predict the larger grammatical phraseology only, and, when analyzed, the turns of grammatical structure are familiar enough to become rhythmic. The rhythm of verbal communication is sensed as the process is taking place but is recognized as rhythmic when the process has ended. Rhythm brings that which was said at the beginning into the multi-dimensional phenomenon of the present. As the text comes alive rhythmically, one is in direct discourse with the speaker. Because every parcel of communication is inherently oral, it becomes obvious that

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some texts are richer in their communicative thrust than others.

From Grammatical Rhythms to Spirituality

Grammatical Introduction

The second chapter lays down the foundational work for discussing grammatical rhythms in English, French, and German by presenting a grammatical introduction to the languages of English, French, and German. The unusual parts of the grammars of each language are discussed so as to interpret more specifically what structures are characteristically English, French, and German.

English has been chosen because the intended audience of this dissertation (spiritual directors and religious educators) has that language in common. French has been chosen because of its enormous influence on English, both in vocabulary and structure. German has been chosen because of its root relationship to Old English. It is hoped that the comparison and contrasts between English and its related languages German and French will assist spiritual directors and religious educators in understanding the capabilities and deficiencies of English for more poetic communication.

Grammatical Rhythms in Poetic Language

Although grammatical rhythms exist in ordinary, uncontrived speech, highly developed literary cultures (like English, French, and German) have organized their languages into genres, such as poetry and narrative. Grammatical rhythms are often most apparent in poetic language. Written

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poetic language provides a means of deciphering grammatical rhythms. The third chapter focuses on those parts of the grammars of English, French, and German which carry the most weight for communicating poetically. Further, this chapter establishes poetic language as the means by which grammatical rhythms mediate imagery.

Structural Analyses of Grammatical Rhythms in Poetry

The fourth, fifth, and sixth chapters consist of a structural analysis of a poem from German, English, and French so as to sketch three different grammatical rhythms. The structural analyses include the various subconscious and conscious levels of structure with which the poems have been crafted.

Certain criteria have been used in selecting the poems. The poems have been chosen from the same linguistic period, the modern period (1750-present). Poets using the conventional syntax of the three languages have been chosen. The poets chosen are of the same gender to avoid any unforeseen intrinsic differences between masculine and feminine grammatical rhythms within any one language or linguistic period. The poems are of comparable length but do not necessarily embody the same themes.

The approach of analyzing grammatical rhythms gathers support from the work of Katherine M. Wilson. In her work Real Rhythms of English, Wilson examines the grouping of words rather than the classic meter in order to find the rhythm of an English poem.[56] She concludes that the

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grouping of words reveals the real rhythm of English rather than the classic meter that has been traditionally imposed upon the English words. Wilson's work reveals an extraordinarily linguistic intuition (with which linguists agree) that the actual, significant elements of language are generally sequences of sounds that can be either words, significant parts of words, or word groupings.[57]

The approach of structurally analyzing grammatical rhythms finds its impetus in the biblical structural analysis work of Rolf Knierim.[58] Although Knierim focuses on more than just grammar in his form critical analyses, he validates grammar by rigorously including it in his analyses.

Imagery as Tool

In comprehending a text or discourse, the intended meaning is not always understood. Sometimes images, which are mediated by grammatical rhythms and heightened through the poetic structure, bridge the gap between intended communication and the meaning conveyed. The seventh chapter attempts to demonstrate how the grammatical rhythms of the three poems evoke certain images, which in turn influence the way in which one understands the poems.

From Imagery to Spirituality

Because images are so deeply ingrained in the rhythmic structure of cultural thinking and behavior, they carry implications for understanding how spirituality is shaped. In formulating a working definition for spirituality, names

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like Jerome, Aelred of Rievaulx, Bernard of Clairvaux, Bonaventure, Francis of Assisi, Meister Eckhart, Teresa of Avila, Jacob Boehme, Thomas Aquinas, or Catherine of Sienna come to mind. Despite differences in the ways in which these Western religious persons have expressed and acted out their spiritualities, a recognizable thread of the human desire to relate to God runs through the fabric of their thinking.

This thread points to the relational nature innate in each spirituality. Therefore, in this dissertation spirituality is understood to be a relational phenomenon through which people understand and relate to reality. Understanding and relating to reality entail interaction with others, with the world, and with a divine being, commonly referred to as God.[59] This interaction is a sense of perceived relatedness which in some degree is transparent to God's presence and which contains within itself the possibility of facilitating transformation.

The eighth chapter includes a discussion of the relationship of grammatical rhythm to spirituality by showing how imagery, mediated by grammatical rhythms, can influence the way people understand and relate to reality.

In addition, this last chapter concludes this study of grammatical rhythms by suggesting methods by which religious educators and spiritual directors can create more poetic religious environments so that preaching, teaching, and litanizing will communicate and transmit the faith more dynamically.

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By limiting this study to the structural analyses of three poems from the modern periods of German, English, and French, the possibilities for future research become clear. For example, in addition to the numerous texts from the same period or other linguistic periods of these three languages, the texts of all periods of other related languages need to be analyzed to understand what images are produced. Because English, French, and German are comparatively very similar languages, the need to look outside these languages arises. Furthermore, languages outside the Indo-European family will most likely reveal vast differences in grammatical rhythm. In addition, as minority groups within the same language begin to understand their own grammatical rhythms, new grammatical structures of the same language within the same linguistic period will become apparent. The results of future research in analyzing grammatical rhythms will yield a pluralism of spiritual perspectives which will more accurately express individual experience.

Implications for Religious Education

Religious educator James W. Fowler characterizes human beings as "language-related, symbol-borne and story-sustained creatures" who do not live long or well without meaning.[60] The most important implication for religious educators and spiritual directors arising from this introductory chapter is that religious development is being shaped by the grammatical rhythms we meet in verbal communication. If the role of grammatical rhythm is

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understood and taken seriously, a new dimension for how we relate linguistically can assist us in teaching and directing spiritual development.

In addition, the hope is that this emphasis on the relationship between grammatical rhythm and spirituality will provide biblical scholars (and their colleagues in other religious traditions) with a fresh perspective for their work. Every religious community seeks to uphold the integrity of its textual tradition. If we could know more about the shape of the grammatical rhythms in the original languages of our ancient religious texts, we might add a new dimension to our perspective on how those texts have shaped and might shape our spiritualities.

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NOTES

Chapter 1

[1] Johann Wolfgang von Goethe, Faust: Part I, eds. R-M. S. Heffner, Helmut Rehder, and W. F. Twaddell (Boston: Heath, 1954), 322.

[2] The word "erloest" is an example of how a German "Umlaut" is transcribed. The German "Umlaut" (a, o, u) is written out as "a = ae," "o = oe," and "u = ue" when no "Umlaut" key is available. This is also being done as a simplification in technology, and it has been an acceptable practice in German-speaking communities for a long time.

[3] It is possible that the human rhythms of music, dance, and language are related to the rhythms of nature. However, this issue is merely tangential to this dissertation.

[4] Edward Sapir, Language: An Introduction to the Study of Speech (New York: Harcourt Brace Jovanovich/Harvest, 1921); and Benjamin Lee Whorf, Language Thought and Reality: Selected Writings of Benjamin Lee Whorf, ed. John B. Carroll (Cambridge: MIT Press, 1956). See also Dwight Bolinger and Donald A. Sears, Aspects of Language (New York: Harcourt Brace Jovanovich, 1968), 139.

[5] Dorothy Lee, Freedom and Culture (Englewood Cliffs: Prentice Hall/Spectrum, 1959); Edward T. Hall, The Hidden Dimension and The Silent Language (Garden City, N.Y.: Doubleday/Anchor, 1969, 1973).

[6] Alfred North Whitehead, The Aims of Education (1929; reprint, New York: Macmillan/Free Press, 1967); Charles S. Hardwick, Language Learning in Wittgenstein's Later Philosophy (The Hague: Mouton, 1971); Martin Heidegger, Basic Writings, ed. David Farrell Krell (New York: Harper & Row, 1977); David Halliburton, Poetic Thinking: An Approach to Heidegger (Chicago: Univ. of Chicago Press, 1981), 56; and Paul Ricoeur, The Philosophy of Paul Ricoeur: Anthology of His Work, eds. Charles E. Reagan and David Stewart (Boston: Beacon, 1978).

[7] Geoffrey Sampson, Schools of Linguistics (Stanford: Stanford Univ. Press, 1980), 88.

[8] Ernst Cassirer, Language, vol. 1 of The Philosophy of Symbolic Forms, trans. Ralph Manheim (New Haven: Yale Univ. Press, 1953); Language and Myth, trans. Susanne K. Langer (New York: Dover, 1946); and Susanne K. Langer, Feeling and Form (New York: Scribner, 1953) and Philosophy in a New Key, 3rd ed. (Cambridge: Harvard Univ. Press, 1982).

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[9] Paul E. Pfuetze, Self, Society, Existence: Human Nature and Dialogue in the Thought of George Herbert Mead and Martin Buber (Westport, Conn.: Greenwood, 1973); Martin Buber, I and Thou, trans. Walter Kaufmann (New York: Scribner, 1970); Hans-Georg Gadamer, Philosophical Hermeneutics (Berkeley: Univ. of California Press, 1977); Juergen Habermas, The Theory of Communicative Action, trans. Thomas McCarthy, 2 vols. (Boston: Beacon, 1984-87); and Ricoeur, The Philosophy of.

[10] Paul Ricoeur, Interpretation Theory: Discourse and the Surplus of Meaning (Fort Worth: Texas Christian Univ. Press, 1976).

[11] Otto Jespersen, Growth and Structure of the English Language, 10th ed. (Chicago: Univ. of Chicago Press, 1982), discusses the masculinity of English as opposed to the lack of masculine characteristics in other languages, leaving us with the impression that the English language creates a masculine character. A discussion of imagery appears in chapters 7 and 8 of this dissertation.

[12] Israil Latif, "The Physiological Basis of Linguistic Development and the Ontogeny of Meaning," Psychological Review 41 (1934): 55-85, 153-76, 246-64; and Jean Piaget, The Language and Thought of the Child, trans. M. Gabian (London: Routledge & Paul, 1926).

[13] Carol P. Christ and Judith Plaskow, eds., Womanspirit Rising: A Feminist Reader in Religion (New York: Harper & Row, 1979); Emily Erwin Culpepper, Philosophia in a Feminist Key: Revolt of the Symbols, Ph.D. Diss., Harvard Univ., 1983 (Ann Arbor: UMI, 1985); Rosemary Radford Ruether, New Woman-New Earth: Sexist Ideologies and Human Liberation (New York: Crossroad, 1975); Sallie McFague, Metaphorical Theology: Models of God in Religious Language (Philadelphia: Fortress, 1982); and Nelle Morton, The Journey is Home (Boston: Beacon, 1985), especially 143.

[14] Robert Coles, The Call of Stories: Teaching and the Moral Imagination (Boston: Houghton Mifflin, 1989), especially 100-01; Maxine Greene, "Cognition, Consciousness, and Curriculum," Heightened Consciousness, Cultural Revolution, and Curriculum Theory, ed. William Pinar (Berkeley: McCutchan, 1974) and "Curriculum and Consciousness," Curriculum Theorizing: The Reconceptualists, ed. William Pinar (Berkeley: McCutchan, 1975); and Dwayne Huebner, "Curricular Language and Classroom Meanings " and "Curriculum as Concern for Man's Temporality," Curriculum Theorizing: The Reconceptualists, ed. William Pinar (Berkeley: McCutchan, 1975).

[15] Walter Brueggemann, Finally Comes the Poet: Daring Speech for Proclamation (Minneapolis: Fortress, 1989).

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[16] Werner H. Kelber, The Oral and the Written Gospel (Philadelphia: Fortress, 1983).

[17] Anthony Padovano, "Theological and Ascetical Reflections," Emerging Issues in Religious Education, eds. Gloria Durka and Joanmarie Smith (New York: Paulist, 1976), 13.

[18] Maria Harris, "Isms in Religious Education," Emerging Issues in Religious Education, eds. Gloria Durka and Joanmarie Smith (New York: Paulist, 1976), 45.

[19] For a full explanation of how rhythm works in time and space, see Langer, Feeling and Form.

[20] R. H. Stetson, "Rhythm and Rhyme," Harvard Psychological Studies, vol. 1 (New York: Macmillan, 1903), 464.

[21] Hardwick, 23-4.

[22] The related languages of French and German (although German uses a different word order) do the same thing. Note the same examples now translated into French and German.

Nous avons apporté le papier.
Nous avons pensé au papier.

Wir haben das Blatt mitgebracht.
Wir haben an das Blatt gedacht.

In the French example, the substitution for the past participle "apporté" is the past participle "pensé" and its preposition "à," now contracted with the masculine definite article "le," resulting in "au." In the German example, the substitution for the past participle "mitgebracht" is the preposition "an" plus the past participle "gedacht." For persons learning French and German, understanding the content of the second example in both languages is easy because the new words (pensé + au / an + gedacht) have been placed into the familiar grammatical structures (avons . . . papier / haben . . . das Blatt).

[23] Edward George King, Early Religious Poetry of the Hebrews (Cambridge: Cambridge Univ. Press, 1911), vii.

[24] Unless otherwise noted the Revised Standard Version has been used for all biblical quotes.

[25] Buber; and Martin Heidegger's thoughts on the openness of humanity to the world in Halliburton, 8, as quoted from Michael Green, A Commentary on Heidegger's "Being and Time" (New York: Harper & Row, 1970), 54-5: "We, as human beings, have relationships both with things and

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with other human beings. They are relationships of which we are aware and which change us. Now suppose one is asked: What is the capacity by which one has such relationships? There must be some a priori capacity within us that allows us to relate in the first place. This prior capacity is the a priori existential Being-in-a-world." [Underlinings original].

[26] Robert D. King, "A Problem of Vowel Lengthening in Early New High German," Monatshefte 80, no. 1 (Spring 1988): 22-31.

[27] Langer, Philosophy in a New Key, 122. All direct quotes in this dissertation have been left untouched, allowing the texts to speak from their own contexts. In most cases it is obvious which words would be seen as non-inclusive today. However, the expressions "mother tongue" and "to master a language" may not seem so obviously sexist unless it is pointed out.

[28] Latif, 60-1

[29] Latif, 153.

[30] Latif, 167.

[31] Latif, 168.

[32] William James, A Pluralistic Universe (New York: Longmans, Green, 1909), 191.

[33] Katherine M. Wilson, Real Rhythm in English Poetry (Aberdeen: Univ. Press, 1929), 12, citing Mark Liddell, Introduction to the Scientific Study of English Poetry (New York: Doubleday, 1902), 147, 85.

[34] Wilson, 12.

[35] Wilson, 12, citing Liddell, 81-3.

[36] Wilson, 12, citing Liddell, 81-3.

[37] Wilson, 12.

[38] Sapir, Language, 35.

[39] Latif, 81.

[40] Latif, 82.

[41] Latif, 169, citing Lord Monboddo.

[42] Uwe Kind, Eine kleine Deutschmusik [A little German music]: Learning German Through Familiar Tunes (New York: Langenscheidt, 1983).

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[43] "Treffpunkt Deutsch" [Meeting-point German], Goethe Institute Brochure [Los Angeles], no. 1 (1988).

[44] David Abercrombie, Studies in Phonetics and Linguistics (London: n.p., 1965), 17 as cited in Denys Clement Wyatt Harding, Words into Rhythm: English Speech Rhythm in Verse and Prose (Cambridge: Cambridge Univ. Press, 1976), 93.

[45] Abercrombie, 17, cited in Harding, 93.

[46] Abercrombie, 17, cited in Harding, 93.

[47] Langer, Philosophy in a New Key, 137.

[48] Mason Hammond, Latin: A Historical and Linguistic Handbook (Cambridge: Harvard Univ. Press, 1976), 165. The forthcoming discussion in Chapter 2 of synthetic and analytic linguistic structure implicates that the change from adverbs to prepositional phrases is linked to the change from synthetic to analytic languages.

[49] Sampson, 26-7.

[50] Michael Clyne, Language and Society in the German-Speaking Countries (Cambridge: Cambridge Univ. Press, 1984), 75.

[51] Robert McCrum, William Cran, and Robert MacNeil, The Story of English (1986; reprint, New York: Viking/Penguin, 1987), 96.

[52] Kelber, 27.

[53] Studies show that teachers who treat pronunciation in terms of rhythms and intonation are able to convey not only the meaning they have in mind, but they are also able to signal attitude. See Rita Wong, Teaching Pronunciation: Focus on English Rhythm and Intonation (Englewood Cliffs: Prentice Hall, 1987).

[54] Mervyn A. Warren, Black Preaching (Washington, D.C.: Univ. Press of America, 1977).

[55] Hans Kueng thinks of Barth in this way. See Hans Kueng, "Karl Barth and the Postmodern Paradigm," Princeton Seminary Bulletin 9, no. 1 (1988): 13. Consider also the rhetoric of political orators, such as that of the infamous Joseph Goebbels.

[56] Wilson.

[57] Sapir, Language, 25.

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[58] Rolf Knierim, "Old Testament Form Criticism Reconsidered," Interpretation 27, no. 4 (Oct. 1973): 435-68.

[59] I began formulating my relational idea of spirituality as a result of reading Susan Cady, Marian Ronan, and Hal Taussig, Sophia: The Future of Feminist Spirituality (New York: Harper & Row, 1986).

[60] James W. Fowler, Becoming Adult, Becoming Christian: Adult Development and Christian Faith (San Francisco: Harper & Row, 1984), 50.

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CHAPTER 2

Laying the Foundation for Discussing Grammatical Rhythms

Linguistic Background of English, French, and German

Langer says that humans have a basic need to make meaning of sense perceptions by creating symbols.[1] One symbolic form is language. Although humans probably began symbolizing sense perceptions through body movements,[2] the invention of speech has allowed humans to symbolize sense perceptions in a highly communicative manner.

Comparative philological research in the eighteenth and nineteenth centuries led to theories that somewhere between four and eight millennia ago about one third of the world's population used a common set of linguistic symbols, known today as the Indo-European language. Subsequent studies have questioned the appropriateness of speaking of Indo-European as one language; however, for lack of better evidence, most linguists continue to use nineteenth century terminology, while acknowledging that a single language probably never actually existed.[3] At any rate, Indo-European is supposed to have branched out into some thirteen different language cultures. Germanic and Italic are two of the original Indo-European language cultures which are a concern of this study.

Probably sometime before the Christian era the Germanic language culture divided itself into North, East, and West

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Germanic.[4] Only languages from North and West Germanic remain today. The last East Germanic language--Gothic--died out at the beginning of this century. North Germanic divided itself into the three modern Scandinavian languages and modern Icelandic, and West Germanic became modern English, Frisian (a dialect spoken by only a handful of inhabitants on the Frisian Islands in the North Sea), Dutch, Afrikaans, Flemish, Yiddish, and German. The Italic languages, commonly known as the Romance languages (from the Latin adverb "rōmānicē" / "in Roman fashion"[5]), are derivatives of Latin and include the modern languages of Italian, Rumanian, Spanish, Portuguese, and French.[6]

The various West Germanic tribes (such as the Angles, Jutes, Saxons, Frisians, Franks, Alemanni, and Bavarians) began to distinguish themselves linguistically as they settled into new territories following the great migrations. However, not until toward the end of the first millennium of the Common Era (around 1000 C.E.) can the West Germanic languages be recognized as the beginnings of the modern languages (mentioned above) that we know today.

A consonantal sound shift, known as the Second German Sound-shift, occurred before the advent of the earliest written German literature (around 600 C.E.), splitting up the German area into two greater, but distinct dialect regions. The lowlands near the coasts of the North and Baltic Seas retained the West Germanic consonantal system, and those dialects became known as Low German. The Alpine

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upper areas underwent a shift and became known as High or Upper German. Today the dialects of the southern part of West Germany, Austria, parts of Switzerland, and Liechtenstein are called "Upper German," and the term "High German" is reserved for the standardized language taught in the schools of all German-speaking countries. However, philologically speaking, High German is actually a standardized off-shoot of the Upper German dialects because the first literary movements began in the southern part of the German-speaking area. Largely owing to the retention of the West Germanic consonantal system, Low German preserves its likeness to English, Frisian, Dutch, and Flemish, whereas modern German, based as it is on the Upper German dialects, strikes the English speaker as a completely foreign tongue.

For example, a West Germanic "p" was retained in the northern lowlands of the European Continent and in England but shifted to an "f" or double "f" medially between vowels or after a vowel in the upper Alpine areas. Thus, the modern English "open" shows up as "offen" in modern German. Compare the following progression from Old Saxon, the oldest type of Low German, to modern English and from Old High German to modern German.[7]

Old Saxon	=	opan	slap
Modern English	=	open	sleep
Old High German	=	offan	slaf
Modern German	=	offen	Schlaf

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Because of their longstanding common heritage, English and German remained very closely connected for many centuries; but the association of English with French is the result of a more recent historical event. French exercised obvious independence from its Vulgar Latin roots (the spoken language of ordinary people as opposed to the Classical Latin of Cicero, Caesar, Virgil, and Livy) when isolation set in after the fall of the Roman Empire.

The three principal factors which differentiated the initial development of French were absorption from the underlying Celtic language, contact with the invading Franks (fifth to seventh centuries C.E.), and isolation during the formative period (500-800 C.E.).[8] By the beginning of the Old French period (ca. 800 - ca. 1550), the dialects of what was now a Gallo-Roman society fell into two main groups: a northern group--Langue d'oil (yielding Île-de-France, the dialect of Paris which from the twelfth century onward eventually became standard French) and a southern group--Langue d'oc (surviving in Provençal). The north-western segment of Langue d'oïl became known as Norman-French.

Starting with the 1066 Norman invasion of the Anglo-Saxon territory at Hastings, Norman-French began to exert its shape on Anglo-Saxon. Although Norman-French never replaced Anglo-Saxon, its influence in ecclesiastical, social, and political realms left a permanent mark on English. In addition, the influence of Latin, initially

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brought to England by Julius Caesar in 55 B.C.E. (Before the Common Era), remaining until the withdrawal of the Roman legions in 410 C.E., and furthered through the Christianization of England by St. Augustine in 597 C.E., had already paved the way for the acceptance of Romance language terminology. However, with the Norman Conquest, more than just words were transported across the English Channel. Serious structural changes occurred, too.

Once before the Anglo-Saxons were forced to change their grammatical structure. Between the end of the eighth and the middle of the ninth centuries, the invading Vikings had already effected some grave grammatical changes. The common Germanic heritage of the Anglo-Saxons and the Danes (as the Anglo-Saxons referred to the Vikings) assisted in the communication of words, but for those structural differences that made complete understanding difficult, the grammar between the two had to be simplified.

The simplification that took place was a kind of natural pidginization. Tom Shippey, who has made a close study of the mingling of Saxon and Viking cultures, explains that Anglo-Saxon underwent a simplification of grammatical structure very naturally because complications between structures

> become very difficult to keep going when you have to speak to someone who does not have a total grasp of [the language], and perhaps especially difficult if you're talking to someone who has a 90 per cent grasp of it. The vital 10 per cent is just enough difficulty to give the wrong impression.[9]

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Thus, by the time William the Conqueror arrived, the simplification of Anglo-Saxon created a flexible structure for the incorporation of numerous foreign terms and turns of expression. Where the Danes gave Anglo-Saxon another dimension of shading and variety in grammatical structure, Church-Latin and Norman-French allowed Anglo-Saxon to make fine distinctions in meaning and to apply existing words to new concepts.[10] Although Latin remained the language of the Church from 600-1200, and Norman-French took over as the language of the social and political elite from 1066-1200, by the end of the thirteenth century, Edward I had brought English linguistic consciousness into vogue. Middle English (as linguists have named the period of English between ca. 1100 - ca. 1500) emerged from the shadow of Latin and French and exploited the versatility it had acquired from all of its invaders to become a language of unique subtlety and flexibility of meaning--a fertile ground upon which William Shakespeare and the Elizabethans were soon to be staged.

Grammatical Changes Which Determine Grammatical Rhythms Left-to-Right and Subjects First

The encounter between Anglo-Saxon and Norman-French strengthened the tendency in both languages to communicate in a left-to-right word order that, for the most part, expressed a thought as the thought was temporally perceived. Subjects and verbs were moved closer together, with the subject maintaining the primary position. This was an astounding shift and one that becomes very important for

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analyzing grammatical rhythms because subjects and verbs had not always held a close syntactical relationship in Germanic and Italic languages.

Words are classified according to their function in a sentence, and these classifications are called parts of speech. The eight parts of speech (nouns, pronouns, verbs, prepositions, adverbs, adjectives, conjunctions, and interjections) probably existed in Indo-European although they were less sharply defined.[11] For example, nouns and pronouns were probably thought of as words which name rather than as two distinct parts of speech. Or verbs were seen as words of assertion, adjectives and adverbs as modifiers, prepositions and conjunctions as joining words, and interjections as independents.

The actual classifications and an earnest effort to arrange words into a syntax came from Greek and Latin grammarians.[12] Latin borrowed its grammatical terminology and organization from Greek, but not always with complete descriptive accuracy.[13] Those Romans who, under the guidance of Greek scholars, reduced the Greek declensions and cases to a system for teaching purposes, set up an artificial pattern.[14]

The decision to place the subject first and the verb last in a Latin sentence is part of the classical philosophical consideration that prescribes more importance to substance (the noun) than to assertion (the verb) on the grounds that a noun, and not a verb, can stand by itself and

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make some sense.[15] Further, what is necessary (nouns) must precede what is unnecessary or dispensable (adjectives, appositions, or relative clauses). Similarly, those words that modify the verb, such as adverbial words and phrases, stand close to the verb; but because the Latin verb is in the last position, verbal modifiers precede the verb in dependent order.

This grammatical decision is the most distinguishing characteristic of Latin in shaping its grammatical rhythms and becomes the organizing principle for the grammatical rhythms of all linguistic cultures which have seemingly learned to value substance over assertion by placing the subject first.

In the development of English, French, and German, the subject continued to take the first position. However, with time the Latin placement of the verb at the end of the thought gave way to a colloquial syntax in English and French that moved the verb closer to its subject.

This same verb shift happened in German, too. German is a classic example of a language whose structure had been influenced by the Latin of the learned and cultured classes. However, with the rise of literary German during the Middle Ages, Latin was gradually overcome by German, resulting in a movement of the main verb from its final position to closer to its subject, as in English and French.

What makes the general public think that the German verb is at the end of the thought, is that such is the case

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in dependent clauses. The verb in a dependent clause has retained its Latin-based position at the end of its clause as a means of showing further dependency on the independent clause. For example:

> Es war heute schoen, obwohl es kuehl war.
> (It was nice today, although it was cool.)
> (Verbs underlined)

Even in speaking, the German dependent clause (obwohl es kuehl war) takes a decisive dip in intonation--highlighting the dependency on the independent clause. The following illustration attempts to show that intonational dependency.

> Es war heute schoen,
> obwohl es kuehl war.

A second reason for sensing that the German verb is at the end is that a portion of the German verb often appears at the end of an independent clause. However, the main, the finite part of the verb, the one that is linked to the subject, is very close to the subject, if not directly next to it. For example:

> Er hat es gesehen. (He saw it.)
> (Literally: "He has it seen.")
> (Compound verb underlined. "Hat" is the finite verb.)

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The position of the verb at the end of a German thought, or at least a sense that some part of the verb comes at the end, is the most distinguishing characteristic of German syntax and will be the most characteristic part of the syntax which makes German grammatical rhythms differ from English and French.

Synthetic to Analytic

Another point of commonality between the structures of English and French actually began prior to the Norman Conquest. Both French and English had experienced separately a simplification of their corresponding Indo-European grammatical systems. This simplification is a movement from a very synthetic to a more analytic verbal communication system. A synthetic language is one in which several parts of speech are combined, or synthesized, into one unit, forming a single idea. An example of a synthetic expression is the Latin comparative form "major" (larger). Conversely, an analytic language is one in which several independent speech elements exist side-by-side to form a single idea, as in the French equivalent for Latin "major"--"plus grand."[16]

The movement from synthetic to analytic has never finalized itself in English, French, and German; it remains a tension which points to differences between poetic and discursive expressions. Analyses in subsequent chapters will reveal the poetic quality of synthetic expressions and the discursiveness of analytic expressions so that the continued tension in the movement from synthetic to analytic

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in English, French, and German will be the major factor in determining how poetic a grammatical rhythm is.

The movement from synthetic to analytic is more pronounced in French and English than in German because of the process of pidignation described above. The history of English and French includes speakers who moved into highly developed civilizations where a change in vocabulary, syntax, and pronunciation occurred by borrowing from other civilizations. As the migrant groups spread away from one another, their dialects followed individual patterns of growth until they became distinct languages, usually mutually unintelligible, despite the elements of a common origin that they preserved in vocabulary or structures.[17] The history of German, on the other hand, generally assimilated with the civilizations they encountered (such as the Germanic tribes in Gaul).[18]

Linguists have long likened English, French, and German to their gardens. The English language is like the English garden, natural and cut once a year. The French language is like a French garden of the court of Louis XIV, very precise and symmetrically trimmed.[19] However, the German language is more like a German Urwald (thick, dense forest) than it is a garden, because at first glance it appears very complicated.

This analogy points to the fact that English and French are less synthetic today than German continues to be. However, linguists are thinking less of the final position of

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the German verb in dependent clauses or of the final position of a part of the German verb in independent clauses. Linguists are thinking of the synthesizing that takes place through the German system of inflection.

Inflection is the collective name for all changes of form which words undergo to mark case, gender, number, tense, person, mood, and voice. Because these markings help the speaker to say much using few words, these markings are considered synthetic. Examples of inflection include the addition of prefixes and endings to stems, as well as changes of sounds within stems, to indicate the relation of a word to other words or to the whole thought being expressed. Inflection is subdivided into the declension of nouns, pronouns, and adjectives and the conjugation of verbs. The four parts of speech that do not change (adverbs, prepositions, conjunctions, and interjections) are said to be uninflected.[20]

Indo-European in general produced a heritage of inflected languages, but each one developed a separate system so that the endings of the Germanic system were quite different from those of the Italic system.[21] Prior to the arrival of the Danes in the eighth and ninth centuries, Anglo-Saxon had begun to lose its Germanic declension inflections.[22] The Franks and the indigenous Celts had a similar effect upon the Vulgar Latin-speaking Gauls, so that French had begun to lose its inflectional declension system as early as the Gallo-Roman period. This is a relatively

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simple phenomenon. Case endings are suffixes and, therefore, unaccented syllables. These unaccented syllables were simply dropped as linguistic cultures began to mix. When the synthetic form of case endings began to break down, the analytic form of prepositional phrases emerged.[23]

As a result of the loss of declension inflection in English and French, the word arrangement of subject, verb, object or complement (SVO) has been forced to take over the role of determining grammatical functions in a sentence. For example, in the following English and French sentences, word order determines grammatical function. Note.

S V O

Paul feeds the dog.

Paul nourrit le chien.

Neither sentence can be written in another order without a change in meaning. Compare.

The dog feeds Paul.

Le chien nourrit Paul.

However, languages with highly inflected declensions, such as German, can change the order of the words without a change in meaning because the inflection indicates the grammatical function. Thus, either the word order:

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S V O

Paul fuettert den Hund.

or

O V S

Den Hund fuettert Paul.

can be used because Paul remains the subject (regardless of its position) and "den Hund," by the inflected ending "-en" on the definite article "den," continues to be the direct object of the verb "fuettert."

Before English lost its Germanic declension inflection, much of the structure resembled modern German. The ending on "olde in "ye olde mille" is nothing more than a cognate inflection of modern German "die alte Muehle" (cognate inflections underlined). Even today in quaint parts of the Scottish Lowlands, many of the old Germanic rhythms and grammatical endings (Anglo-Saxon variety of the eighth century) can be seen and heard.[24] Not surprisingly, Scots are known to have the best accent and intonation for speaking modern German.

Some Highlights of English Grammar

Two reasons why persons involved in foreign languages feel that English is easier than French or German is because of its lack of declension inflection and its uncomplicated left-to-right word order. However, by contrast to French and German, English makes a much wider use of compound verb forms to express shades of meaning or emphasis, known as the

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aspect of a verb.[25] Aspect is the form of a verb which denotes the type of action in progress, such as inchoative, completed, habitual, momentary, or accidental.[26] While German and French can express, for example, a present tense form in a single habitual verb form, English has, in addition to the regular single verb form, a progressive (-ing) form and an emphatic (do) form. All three forms are used to define the action of the verb more carefully. Compare the following forms in German, French, and English in the first person singular present tense for the verb "to go."

German = ich gehe
French = je vais
English = I go, I do go, I am going

Other than the richness of verb aspects, English grammar has been simplified when compared to German or French. In fact, since Shakespeare English has developed a manner of defying rules of grammar.[27] As Robert McCrum, William Cran, and Robert MacNeil note in their recent book and television series--The Story of English:

> Nouns can become verbs and verbs nouns in a way that is impossible in other languages. We can dog someone's footsteps. We can foot it to the bus. We can bus children to school and then school them in English.[28] [Underlinings original]

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English grammar might seem easy, especially because the language we speak and write well seems easier than foreign languages. However, the lack of grammatical clarity in English presents problems for both foreigners and native speakers. Foreigners must frequently rely on idiomatic expressions and word order rather than rules. Native speakers are often thrust into a trial-and-error situation, in which they speak and write what sounds best. Because there are so many exceptions in English to rules that exist in other languages, speakers of English learn something about their own language and its usage by comparing and contrasting English to foreign languages.

Some Highlights of French Grammar

Noun-Adjective Order

If French is the first of the Romance languages studied, persons speaking English and German are probably most surprised by the position of the descriptive adjective. In French (as was the case in Classical Latin), a descriptive adjective generally follows the noun it describes, whereas, in English and German, descriptive adjectives always precede their nouns.[29] The adjective follows the noun in dependent order because the noun is necessary but the adjective is not. The fact that the Classical Latin word order of noun-adjective is the reverse in English and German is actually much more of a surprising phenomenon. This phenomenon will be discussed further in Chapter 5. Compare.

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English = the blue book

German = das blaue Buch

French = le livre bleu

(Descriptive adjectives underlined)

Inflection of Nouns and Adjectives

Although much more simplified than in Vulgar Latin times and far less complex than in modern German, French nouns continue to be inflected according to gender (masculine and feminine) and number (singular and plural). Correspondingly, the definite article (the) and the indefinite article (a / an) differ when modifying masculine and feminine nouns ("le" and "un" for masculine nouns and "la" and "une" for feminine nouns, respectively). Because of the differentiation between masculine and feminine nouns, an agreement in gender is found on all types of adjectives modifying nouns, be they definite or indefinite articles, possessive, or descriptive. Moreover, even predicate adjectives and participles, both present and past, receive the adjective inflection--a matter not accounted for by the highly inflected German language.

Further, French (like German) emphasizes the change in the number of the noun by altering not only the spelling of the noun from singular to plural (as in English), but also by changing the definite articles "le" and "la" to "les," regardless of gender, as in "les livres bleus" (the blue books).

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As the consolidation of French from its Latin roots happened rather quickly following the fall of the Roman Empire, virtually all case inflections have disappeared with the exception of the nominative case endings and pronouns in both the nominative and objective cases. Because the same word "le" modifies a masculine noun, for example, regardless of its grammatical role (subject, possession, or object), one must indicate the grammatical role, just as in English, by the position it holds in the sentence.

Complexity of Verb

Contrary to the thinking of antiquity, the verb is presently probably the most important element in French (as well as English and German) thoughts. Although English has the interesting grammatical phenomenon of aspect (explained above), the complexity of French (and to a degree German) verbs suggests much organization. In contrast to English, the difference between transitive (verbs which take a direct object to complete the meaning) and intransitive verbs (those which do not require a direct object to complete the meaning) is obvious in French (and German) compound tenses because the auxiliary verbs differ, depending upon whether the verb is transitive or intransitive. French uses the auxiliary verb "avoir" for transitive verbs and the auxiliary verb "être" for certain intransitive verbs (German uses "haben" for transitive verbs and "sein" for intransitive verbs), as opposed to English, which uses the auxiliary verb "have" for both transitive and intransitive verbs. Compare

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the transitive and intransitive forms for the verbs "to play" (transitive) and "to go" (intransitive) in the first person singular present perfect tense in French, German, and English, noticing the change from "ai" to "suis" in French and from "habe" to "bin" in German.

	Transitive	Intransitive
French =	j'ai joué	je suis allé
German =	ich habe gespielt	ich bin gegangen
English =	I have played	I have gone

Secondly, a conjugation of a verb in French (and German) has maintained the Indo-European derived sequences of personal endings (inflections or different forms for each person--I, you, he, she, it, we, they--and for each number --singular and plural), whereas in English verb inflection has been reduced to a near minimum.[30] Compare the following forms for the verb "to speak" in French, German, and English, noticing the underlined personal verb endings in French and German and the singular change in verb endings in English, found only in the third person singular.

French = parler

Singular	Plural
1-je parl<u>e</u>	nous parl<u>ons</u>
2-tu parl<u>es</u>	vous parl<u>ez</u>
3-il, elle parl<u>e</u>	ils, elles parl<u>ent</u>

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German - sprechen

Singular	Plural
1-ich sprech<u>e</u>	wir sprech<u>en</u>
2-du sprich<u>st</u>	ihr sprech<u>t</u>
Sie sprech<u>en</u>	Sie sprech<u>en</u>
3-er, sie, es sprich<u>t</u>	sie sprech<u>en</u>

[The changes in the second and third person singular are also inflections different from the inflections at the end of the verbs.

English = to speak

Singular	Plural
1-I speak	we speak
2-you speak	you speak
3-he, she, it speak<u>s</u>	they speak

A reading from the King James Version (thou speakest, thou knowest, etc. = like the German "st" ending for second person singular) brings us in touch with the process of reduction of personal verb endings in English.

<u>"Être" with Reflexive Verbs</u>

One of the most curious phenomena in the French verb system is the use of an intransitive auxiliary verb (être) with reflexive verbs in the compound tenses. Reflexive verbs are those verbs in which the subject and the object are the same persons or things. Since all reflexive verbs have objects, it is difficult to understand why French chooses to conjugate its reflexive verbs with the

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intransitive auxiliary verb "être" instead of with the transitive auxiliary verb "avoir."[31] Compare the reflexive verb "to amuse oneself" in the first person singular present perfect tense in French, German, and English.

French - je me suis amusé (from "être")
German - ich habe mich amuesiert (from "haben")
English - I have amused myself
(Auxiliary verbs underlined)

Unusual Position of Object Pronouns

Although French syntax is virtually like English, a particularly unusual aspect of French word order is the position of the object pronoun. The normal word order of a French sentence is subject-verb-object, or SVO, as in English and German independent clauses. However, when either the direct or the indirect object is a pronoun, the object pronoun moves to the left of the verb, separating the subject and the verb. Let us call this word order SoV so as not to confuse this order with the SOV word order of German dependent clauses. Compare.

S V DO IO (SVO)
Je donne le livre à Paul.
(I give the book to Paul.)

and

S DO IO V (SoV)
Je le lui donne.
(I it to him give.)

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The French custom of preceding the verb with object pronouns seems to be a remnant of Latin word order, suggesting an order of importance. Although Latin has a flexible word order, the assumed normal syntax is SOV, in which the subject is followed by its modifying adjectives and the verb is preceded by its objects, whether these objects are nouns or pronouns. There is, however, one slight difference between the position of Latin and French object pronouns. In Latin, the indirect object precedes the direct object, and, in French, the reverse is the case. Compare.

IO DO

Latin = Ei id do.

(Literally: To him it I give.)

DO IO

French = Je le lui donne.

(Literally: I it to him give.)

In both syntaxes, the direct object seems to be more closely related to the verb than the indirect object. The designation of the terms direct and indirect tells us something about their relationship to the verb, too. However, in Latin, the relationship is serialized from right to left, beginning with the verb, followed by the direct object and then the indirect object. In French, the

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relationship is serialized from left to right because the direct object precedes the indirect object.

This condition of serializing from left to right is also reflected on the other side of the French verb when the objects are nouns, as in the above example: "Je donne le livre à Paul."

Whereas English and German can express an indirect object either synthetically (by using the dative case = I give Paul the book) or analytically (by using a prepositional phrase = I give the book to Paul), French is limited to the analytical form of a prepositional phrase for indicating an indirect object. Compare.

	S	V	IO	DO
English:	I	give	Paul	the book.
German:	Ich	gebe	Paul	das Buch.

	S	V	DO	IO
English:	I	give	the book	to Paul.
German:	Ich	gebe	das Buch	an Paul.
French:	Je	donne	le livre	à Paul.

The logical order of greater to lesser in the position of the French direct object and its indirect object is also mirrored in the French noun phrase order of noun-adjective described above.

In summary, we might say that, with the exception of

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the object pronoun usage preceding the verb, most other word orders, both macro (the left-to-right order of the entire thought) and micro (the left-to-right order of noun phrases), are left-to-right, analytically showing a relationship of the greater preceding the lesser. Since the exception is a right-to-left word order, an order in which the whole must be heard before the individual parts make sense, we can say that the object pronoun word order stands out as an exceptional synthetic word order.

The synthetic position of the object pronoun is even more pronounced in a French question with a reflexive verb in the compound tenses. Where English and German questions retain the inverted word order of verb-subject-object, or VSO, (inverted from declarative statements--SVO--although in German compound tenses, the past participle takes the last position, as in SV_1OV_2), the French word order is: reflexive pronoun, auxiliary verb, subject pronoun, and finally past participle, or OV_1SV_2. Compare the following examples for the reflexive verb "to hurt oneself" in the first person singular present perfect interrogative form in French, English, and German.

French = <u>Me</u> suis-je blessé?
English = Have I hurt <u>myself</u>?
German = Habe ich <u>mich</u> verletzt?
(Reflexive pronouns underlined)

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The Sensitivity of Pronouns

Pronouns are interesting parts of speech. First, they are the most revolutionary parts of speech.[32] They do not name precisely as nouns do, but rather they merely allude to the name of something or someone. Pronouns add an air of familiarity to the thought because pronouns are used only when it is clear what nouns are meant. Pronouns seem to be very sensitive parts of speech.[33] This sensitivity is perhaps part of the explanation why older word order persists when pronouns are used or why pronouns change their spellings very slowly.

In addition, pronouns are the most conservative parts of speech. Another reason for pronoun resistance to change is that the most common words offer the greatest resistance to the simplifying and leveling tendencies of popular speech, precisely because they are used so frequently and hence more firmly rooted in people's minds.[34] For example, the personal pronouns "I" and "you" are assumed to be the oldest parts of speech in Indo-European.[35]

The nature of pronoun resistance to change could be a reason why French continues to use the Latin syntax of retaining the position of the pronoun in front of the verb. Maintaining the position of object pronouns before their verbs presents a more synthetic structure--as if the object pronoun were incorporated into the verb (as was often the case with subject pronouns in Latin), but, in this case, stood proclitically. This need to throw object pronouns to

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the left of the verb is probably related to accent because these pronouns are less accented than their nouns.[36]

Another sensitivity to pronoun change exists in that French is the only language of the three which continues to use disjunctive pronouns. Disjunctive pronouns are personal pronouns which stand alone or which are separated from the verb by a preposition other than the indirect object "to."[37] These pronouns are reminiscent of the original forms of pronoun usage before grammar set in to differentiate between subject and object pronoun usage. The following expression in French shows the current usage of a disjunctive pronoun.

C'est moi!

In conversational English, we allow the translation "It's me!" However, standard English will correct the object pronoun "me" to the subject pronoun "I"--"It is I!" Because the SVO word order is so predominant in English, the fact that the subject pronoun "I" is in the position usually occupied by the object, results in the more common "It is me."

Such is not the case with German. It would be impossible in German to translate into the object pronoun "me" with a form of the verb "to be," i.e., "is." The word order may change, but the translation of "C'est moi!" in German would have to use a subject pronoun, resulting in "Ich bin es!" (literally: "I am it!" or "It is I!").

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Many Indo-European languages had at one time more than one pronoun for the second person "you." The custom began with the Roman Emperors who desired to be addressed as beings worth more than a single ordinary person. In the Middle Ages the habit was further propagated throughout Europe by French courtesy.[38] However, of the three, only French and German continue to differentiate between familiar and formal forms.[39] French has two pronouns for the word "you." "Tu" is a singular familiar term used for close associations (family, children, God, friends), and the "vous" form is used in all other cases. German makes another differentiation. "Du" resembles "tu," and "Sie" resembles "vous," but a third form, "ihr," is used for plural familiarity.

Negation

Perhaps the most curious of all phenomena in the French language is the form and use of negation. The "ne" is understandable when compared to other languages, corresponding to the "not" in English and the "nicht" in German. But the introduction of another element, the "pas," (or the omission of a second element in English and German!) is most unusual.[40] To persons learning French the two forms imply a double negative, which is only possible in English and German when deliberately using a double negative to make a positive statement. However, French must enjoy using the double negative form to express negation because it is even possible to make a triple negative. For example:

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Je n'ai jamais rien dit à aucun de mes amis.
(I have never said anything to any of my friends.)
(Literally, I have not never said nothing to anyone of my friends.)
(Negatives underlined)

The position of "ne," preceding the verb (in this case the "e" in "ne" is contracted because of the vowel, "a," that follows in the word "ai"), and that of "pas" (or any other negative substitution for "pas," as in the above example, "jamais" or "rien") following the verb, suggests a desire to frame the verb symmetrically. This framing effect is especially noticeable in the question (N'est-il pas? / Isn't he?).

On the other hand, the double negative can be seen as a bracing effect.[41] Because negation is directional and not substantive,[42] the verb, and not the subject, must be braced to reverse its movement. As such, the double negative assists in the psychological opposition.

Some Highlights of German Grammar

Inflection of Nouns and Adjectives

Like French, German differentiates between the gender of nouns, except German continues to use the Indo-European system of a third gender--neuter. Similarly, words are not divided into genders by physiology, or lack of physiology. Evidence from all languages derived from Indo-European shows that by and large the gender of nouns did not depend on any

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general concept of sex.[43] For example, in German a bird is masculine, a door is feminine, and a window is neuter. There are some rules for governing gender determination, but most of these rules are related to the sound of the word. Plural nouns, whether masculine, feminine, or neuter, have been simplified into one form, as in French.

German is a very inflected language. The definite article "the" for masculine, feminine, and neuter nouns differs, not only because of gender, but also because of the function of the noun in the thought. English and French continue to use three traditional cases (nominative, possessive, and objective), but there are no changes in the definite articles modifying the nouns when a noun changes from subject to object. Compare.

Subject = The pencil is yellow.
Object = I see the pencil.

Subject = Le crayon est jaune.
Object = Je vois le crayon.

However, German makes a definite switch from subject to object (if a masculine noun is used) by inflecting the definite article from "der" to "den." Compare the same sentences as above now translated into German.

Subject = Der Bleistift ist gelb.
Object = Ich sehe den Bleistift.

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English and French no longer differentiate between the dative and accusative cases (with the exception of rigorous grammarians), but at one time both languages did. Indirect objects are in the dative case, and direct objects are in the accusative case; however, because both cases contain objects, modern English and French recognize the two cases as one--the objective case. German continues to make the Indo-European distinction between indirect and direct objects and acknowledges, therefore, four cases: nominative, genitive (an older term for possessive), dative, and accusative.[44] Each time a noun is in a different case, the definite article changes.

To complicate the matter, all adjectives directly modifying nouns (including definite and indefinite articles and sometimes even nouns) change their endings depending upon whether the noun is in the nominative, genitive, dative, or accusative case. The three genders and the plural form only add to the complexity of these inflections. Then, too, German would be easier if inflection dealt only with subjects, possessives, and indirect and direct objects. As is the case of other inflected languages (notably Greek and Latin), prepositions and conditions of all sorts further determine the case for nouns. In short, many have seen inflection as a curse; Mark Twain is one of them.

> Every time I think I have got one of these four confusing "cases" where I am master of it, a seemingly insignificant preposition intrudes itself into my sentence, clothed with an awful and unsuspected power, and crumbles the ground from under me.[45]

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As a result of Twain's frustrations, one understands that attention must be paid to the grammatical function of the noun in the sentence before inflection is added.

Swing Prepositions

One grammatical function, which is obscured in modern English and French, has to do with the strict differentiation between the dative and accusative cases. As Twain implied, there are certain prepositions in German which govern the dative case and others which govern the accusative case. Dative and accusative prepositions are not very difficult for foreigners to learn because the prepositions themselves indicate the case to be used.

However, in addition to the normal dative and accusative prepositions, there are also other dative and accusative prepositions called swing prepositions. Swing prepositions are those prepositions which swing from the dative to the accusative case depending upon the verb.

A dative swing preposition, in conjunction with the verb, points to an absence of motion. For example, the following sentence is in the dative case because of the absence of motion.

Dat.

Ich bin in der Stadt. ("der" is dat.-feminine)

I am in the city.

Or if there is any action, the action is localized within one place, as in the following example:

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Dat.

Ich arbeite in der Stadt. ("der" is dat.-fem.)

I work in the city.

An accusative swing preposition, in conjunction with the verb, points to some kind of motion from one place to another. For example, using the same preposition "in," the following sentence is in the accusative case because of motion to a place.

Acc.

Ich gehe in die Stadt. ("die" is acc.-fem.)

I go into the city.

(Notice the preposition change in English.)

Sometimes the difference between accusative directional action and dative localized action is not so obvious to a foreigner. Note the following example.

Dat. Acc.

Ich bringe es auf einem Tablett in die Kueche.

I bring it on the tray into the kitchen.

("Auf einem Tablett" is dative because "es / it" is localized on the tray. "In die Kueche" is accusative because of the directional action of the verb "bringe."

The sense of localized action is so great in German that very few Germans make the mistake between dative and

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accusative swing prepositions. Also, foreigners who have an ear for the rhythm of the German language pick up this grammatical point very easily.

Inflections Create a Flexible Word Order

Because inflections are hard and fast rules, word order becomes more flexible. First, a more flexible word order creates possibilities for a richer, more poetic, and less discursive language. Flexible word orders will be discussed in detail in subsequent chapters.

Secondly, inflection allows for little confusion about what one is trying to communicate because the inflected forms modify their nouns even if the nouns are missing or if other words come between the inflected adjectives and their nouns. The example given in Chapter 1 (Den Hund fuettert Fritz) communicates the subject and object without confusion.

Thirdly, inflection permits adjectival phrases of great length, such as:

> die um ein Uhr von Ann geschlossene Tuer
> (the at one o'clock by Ann closed door)
> (Inflections underlined)

Adjectival phrases are West Germanic forms of description and continue to exist moderately in modern English, such as:

> the slowly closed door

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A substitute structure for an adjectival phrase is a relative clause. The relative clause structure presents a very discursive and analytic explanation; and to make the structure look even more discursive, relative clauses are often (always in German) enclosed by commas. Compare the above adjectival phrases in English and German with a rewrite in relative clause form to see the discursive character of the relative clause form.

the door, which was closed by Ann at one o'clock,
die Tuer, die um ein Uhr von Ann geschlossen war,

The reverse position of time (at one o'clock / um ein Uhr) and agency (by Ann / von Ann) between English and German has to do with the fact that when the German verb was moved to the end as a result of the dependent relative clause, its agent went along with it. Conversely, because the English verb was not moved, its agent was also not moved.

As a later development in language, relative clauses reinforce the analytic left-to-right movement toward discursiveness. Later developments in language that make structure look more discursive are usually a correction of a deficient presentation.[46]

The adjectival clause, on the other hand, is less discursive and more synthetic. The explanation (closed by Ann at one o'clock) modifies the noun "door" like an

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adjective, gathering up the whole concept into an all-at-one-time structural form and creating a more poetic structure.

The Position of the German Verb

Usually for people learning German (perhaps this applies to English-speaking persons more so than to others), the second most distressing part of the German language is its syntax, more specifically the position of the verb. Very simply, the finite verb (the conjugated part of the verb) is fixed in the second position of an independent clause, which is what we often find in English and French. However, a portion of the verb might be at the end of the German independent clause, and this is what makes people think that all verbs are at the end. For example, in the sentence:

I have seen Paul.

German word order would be:

I have Paul seen. (Ich habe Paul gesehen.)

Two reasons can be given for the frustration experienced by the English-speaking person when encountering verbs at the end of the sentence. First, since the thrust of an English sentence is toward the right end of the sentence (to be discussed more fully in Chapter 3), English-speaking

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people focus on what comes last in the sentence, hear the word "gesehen / seen" at the end of the clause, and falsely assume that the whole verb is at the end.

Secondly, because English lacks complicated inflected grammar, its speakers tend to focus more on words than on how words are being used.[47] The word "gesehen / seen" is merely a participle; but because the participle contains the content word of the verb phrase, the grammar is dismissed, the word is heard, and an unreflected assumption is made that the whole verb is at the end of the sentence.

Interestingly, when asked, many Germans also get the feeling that their verbs are at the end if they have not bothered to analyze the sentence grammatically. Because they hear the content word of the verb at the end, they are also sometimes fooled into thinking that the actual verb is at the end. The difference between the English reaction and the German reaction is that the English-speaking person is listening for the thrust of the sentence to hear the point and the German-speaking person is using the end positional word to round out the thought.

The delayed-verb word order, or SV_1OV_2, occurs in all compound tenses, active and passive. The finite verb (have / habe) stays in the second position near its subject and indicates whom or what we are discussing. The past participle (seen / gesehen) is a mere participle and plays its part at the end of the clause. The SV_1OV_2 order shows synthetic tendencies and is reminiscent of the

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all-at-one-time framework of the adjectival phrase structure. The main verb introduces and holds on to the thought until the past participle closes the thought.

The same word order is true for infinitives which act in a manner dependent on the conjugated verb. Compare.

We want <u>to go</u> to town.
Wir wollen in die Stadt <u>gehen</u>.
(Literally: We want to town <u>to go</u>.)
(Infinitives underlined)

Finally, still another part of the verb is at the end of an independent clause, and that is a prefix to a verb. When a prefixed verb, such as "ausmachen / to turn off" ("aus" is the prefix), is used as a main, conjugated verb, the prefix separates itself from the finite verb and attaches itself to the end of the clause. As mentioned in Chapter 1, when the Pennsylvania German people speak English, they tend to insert English words into German structure. Compare again.

	S	V_1	O	V_2
PA-Ger.-Eng. dialect =	<u>She</u>	<u>makes</u>	<u>the light</u>	<u>out</u>.
Modern German =	Sie	macht	das Licht	aus.

Because "out" is a separable prefix and not a preposition, it is not accurate for teachers to remind us never to

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end a sentence with a preposition in an attempt to correct the above structure. That is German word order which is still heard in English dialects. The verb is actually "outmake" (ausmachen) in its infinitive form, and when the verb is used in a conjugated manner, the prefix separates itself from the stem of the verb and takes the last position of the independent clause. The common thread among past participles, infinitives and separable prefixes is that they are all dependent on the finite verb and, therefore, are sitting in a secondary position at the end of the clause.

The German SV_1OV_2 word order is called framing because it seems to frame a picture of the thought. Framing in German is characterized by a synthetic shape. Because the finite verb always holds the second position in an independent clause and its secondary element is always in the last position of that clause, the finite verb has the ability to gather up the remaining elements until the secondary part is met, creating a synthetic structure. The following diagram attempts to illustrate the very common German SV_1OV_2 syntax.

S	V_1	O	V_2
Subject	Verb	Other Elements	Verb

Further, even when the syntax is inverted, OVS (discussed in Chapter 1), or OV_1SV_2, the stationary position of the verb helps to create this synthetic framing effect. For example:

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O	V_1	S	V_2
Other Element	Verb	Subject	Verb

Once one comprehends the framing of a German sentence initiated by the verb, one can easily understand when German finite verbs really come at the end of their clauses. The old Latin rule of placing the verb at the end of the clause as a means of showing its subordination towards the subject survives in German but only in subordinate clauses, thereby making subordination to the independent clause more obvious. Note the word order of the following sentence. (S = Subject; V = Verb; OE = Other Elements; SC = Subordinating Conjunction)

S V OE SC S OE V
Es war heute schoen, obwohl es kuehl war.
(It was nice today although it was cool.)
(Verbs underlined)

The second "war" is the finite verb of the subordinate clause (obwohl es kuehl war / although it was cool) and comes at the end of its clause, showing dependency on the main clause (Es war heute schoen / It was nice today). Transposed word order, or SOV, (occurring in subordinate clauses with the conjugated verb at the end) arouses the idea of dependency, throwing the attention back to the independent clause and creating a compact unit (a thought,

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an impression, or a feeling as a whole) without special reference to particular words.[48]

In addition, the entire subordinate clause can be seen as the V_2 position of the very common SV_1OV_2 word order. Note the following illustration to recognize the SV_1OV_2 synthetic framing effect of a German thought which includes the dependent clause.

S V_1 O V_2

Es war heute schoen, obwohl es kuehl war.

Passive

An interesting part of German grammar is the formation of passive verb forms. English and French form the passive form (like Latin) by conjugating the verb "to be / être" (Latin = esse) in all tenses with the past participle of the verb that is being passified. However, instead of the verb "to be," German conjugates the verb "werden" with the past participle, an auxiliary verb which in its own right means "to become." The unusual formation of passive with "werden" might be a reaction to the idea that the active voice is the natural form of expression in most languages.[49] As a consequence, a German passive form is always dynamic and in process. Compare the following forms.

Die Tische werden gestrichen.
The tables are being painted.
Les tables sont peintes.

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One can also use the same auxiliary form--"to be / sein"--in German, as in English and French; however, it is very obvious that the verb action has been stopped, is completed, and feels static.

Die Tische sind gestrichen.
(The tables are painted.)

Concluding Remarks

The discussion in this chapter has shown that English and French have gradually shifted from being predominately synthetic languages to becoming primarily analytic languages. However, the overt analyticism of French is not yet so obvious when compared to English. To see that French is the most analytic language of the three, we must await the discussion of heavyweights in Chapter 3.

Although German has also made the shift from synthetic to analytic, in comparison to English and French, its analytic development has been only minimal. The movement toward analyticism in German is constantly being halted by an insistence on synthetic grammar.

The main problem with analytic language is that a focus on words results. A focus on words usually shows up in the form of an abundance of nouns. Since nouns are static forms of expression, difficulties arise in knowing how to make language dynamic.

However, there is some evidence that a countermovement

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is underway. An undercurrent effecting a shift from an emphasis on nouns to an emphasis on verbs suggests that a linguistic shift is taking place. As an emphasis on nouns is the result of substance thinking, a switch to verb emphasis would indicate that substance thinking is being called into question. This countermovement is perhaps the work of persons seeking to return to more synthetic thinking or seeking to incorporate more synthetic qualities into analyticism.

Linguistic countermovements are difficult to discern because linguistic shifts are so gradual that one can hardly see them happening. However, evidence of a shift of emphasis away from the noun and toward the verb can be seen in several places.

First, although all German nouns are capitalized, there are signs that words which could function as nouns are being used as parts of verbs, such as separable prefixes to separable verbs or prepositional phrases which are closely linked to verbs.[50]

Secondly, there is a trend in all three languages to use verbs as much as possible because verbs are more dynamic than nouns. Further, present participles and gerunds are popular in all three languages because the ongoing sense of these grammatical forms helps keep a thought dynamic. Moreover, the popular use of the active voice instead of the passive voice in English and French, as a means of steering away from static expressions, is another indication of this

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shift. Finally, the increasingly frequent use of adverbs in all three languages, which casually changes the direction of the verb, is also an indication of dissatisfaction with noun emphasis.

Thirdly, hyphenation of German, French, and English nouns shows an unrest with substance thinking. Also, the Heideggerian displeasure with separating parts of speech shows up in the hyphenation of whole thoughts, such as "being-in-the-world." Finally, a hyphenation of nouns and present participles, such as culture-making or faith-mentoring, seems to be a way of circumventing the noun / verb split.

This countermovement is also reflected in the linguistic change from multiple pronouns for the second person (you) to a single pronoun for all (see note 39). The change points to the democratic flavor of synthetic expression.

This countermovement has already impacted the fields of theology and philosophy. Prior to the eighteenth century, German revealed itself as a difficult language in which to philosophize and theologize. The rise of German philosophers and theologians following the harsh criticism by French rationalists (to be covered more fully in Chapter 3) suggests that the synthetic character of German does not deter one from being able to philosophize or theologize, as was once believed. Secondly, the emergence of process theology is another sign that substance thinking is being called into question.

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Religious educators have also been influential in effecting this countermovement from substance thinking to more process-oriented thinking. For example, faith developmentalist James Fowler understands faith to be a state of being rather than a claimed belief in a creed or a set of doctrinal propositions.[51] Fowler's emphasis on faith as a verb, rather than as a noun, points to the dynamic qualities of faith, the ongoing, process-oriented means by which people allow their ultimate concerns to guide their lives. In Fowler's words:

> the image of human completion or wholeness offered by faith development theory is not an estate to be attained or a stage to be realized. Rather, it is a way of being and moving, a way of being on pilgrimage.[52]

A look at the grammatical rhythms in poetic language can offer a new dimension for bridging the tension between the new emphasis on verbs and the continued movement toward analytic language. Chapter 3 deals with the synthetic and analytic weights in German, English, and French so as to determine how grammatical rhythms can develop in poetic language.

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NOTES

Chapter 2

[1] Langer, Philosophy in a New Key, 41ff.

[2] Latif, 80-1.

[3] John Howard Fox and Robin Wood, A Concise History of the French Language (Oxford: Blackwell, 1968), 9.

[4] R. Priebsch and W. E. Collinson, The German Language (London: Faber & Faber, 1943), 32.

[5] Hammond, 241.

[6] The minor Romance languages include Dalmation, Rhaeto-Romance, spoken by 1 percent of the Swiss population in southeastern Switzerland, Catalan, spoken in northeastern Spain, Provençal of southern France, and dialects such as Walloon, which is still spoken in northern France and Belgium.

[7] Priebsch, 111. For an explanation of all of the consonantal shifts see pages 111-56.

[8] Hammond, 237.

[9] McCrum, Cran, and MacNeil, 70-1.

[10] McCrum, Cran, and MacNeil, 72 and 75.

[11] Hammond, 26.

[12] Hammond, 26.

[13] Hammond, 9.

[14] Hammond, 95-6. Declension and cases refer to changes in nouns, adjectives, and pronouns according to their grammatical functions.

[15] Aldo Scaglione, The Theory of German Word Order from the Renaissance to the Present (Minneapolis: Univ. of Minn. Press, 1981), 30. The verb is not always but very often in the last position in a Latin sentence. The beginning and the end of the sentence are positions of emphasis. There is, of course, some tension here because the verb can stand alone when it is an imperative, and it makes perfectly clear sense.

[16] Gerhard Rohlfs, From Vulgar Latin to Old French: An Introduction to the Study of the Old French Language, trans.

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Vincent Almazan and Lillian McCarthy (Detroit: Wayne State Univ. Press, 1970), 224.

[17] Hammond, 19.

[18] This German tendency for assimilation can generally be traced to areas all over the world which were settled by German-speaking persons.

[19] Jespersen, Growth and Structure, 14.

[20] Hammond, 26. It might be interesting to consider why adjectives do the inflecting and not adverbs as they modify verbs, for example, as an indication for tense. My guess is that the importance of nouns in the classic mind allowed people to place more emphasis on parts of speech which have to do more with nouns than with verbs.

[21] Hammond, 25.

[22] McCrum, Cran, and MacNeil, 70.

[23] Hammond, 238.

[24] McCrum, Cran, and MacNeil, 150.

[25] Hammond, 9.

[26] Rohlfs, 225.

[27] McCrum, Cran, and MacNeil, 96.

[28] McCrum, Cran, and MacNeil, 47.

[29] French descriptive adjectives do precede their nouns if emphasis or the sinister side of a thought is intended. This in itself is an interesting phenomenon. Why is left important?

[30] Hammond, 33.

[31] Hammond, 26. On page 30 Hammond gives an explanation of the middle voice which might shed some light on the unusual form of "être" with reflexive verbs. The conjugation of reflexive verbs with "être" could be related to the middle voice, which is between the active and the passive voices. Because of the sense of middle ground, "être" could be used with a reflexive transitive. Hammond notes: "In Indo-European it seems the middle and passive significances were not distinguished by different endings because the relationships so closely overlapped. In Greek, middle endings are used to express both middle and passive meanings except in two tenses, passive future and passive aorist (a simple past tense), which have distinct endings.

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Latin has no special endings for a middle voice; it shows simply active and passive forms. Normally action of the subject upon him-, her-, or itself is shown by the use of a reflexive pronoun, . . . When the Latin passive has a middle meaning, chiefly in poetry and from the Augustan age, there is dispute whether this is a survival from a preliterary usage or represents an imitation of the Greek similarity of the middle and passive forms."

[32] Fox and Wood, 64.

[33] This can be noticed by the fact that the situation becomes very embarrassing when a foreigner uses pronouns incorrectly.

[34] Fox and Wood, 61.

[35] Hammond, 93.

[36] Scaglione, 166.

[37] Jacqueline Morton, English Grammar for Students of French (Ann Arbor: Olivia & Hill, 1979), 99.

[38] Jespersen, Growth and Structure, 223.

[39] Jespersen, Growth and Structure, 223, notes: "Superior persons or strangers were addressed as 'you' in English; 'thou' becoming the mark either of the inferiority of the person spoken to, or of familiarity or even intimacy or affection between the two interlocutors. The Quakers objected to the habit in English as obscuring the equality of all human beings; they therefore 'thou'd' and 'thee'd' everybody. But the same democratic leveling that the Quakers wanted to effect in this way was achieved a century and a half later in English-speaking society, although in a roundabout manner. The plural pronoun 'you,' long confined to respectful address, was gradually extended to the lower classes and thus lost more and more of its previous character of difference. 'Thou' then for some time was reserved for religious and literary use as well as for foul abuse, until finally the latter use was discontinued also and 'you' became the only form used in ordinary conversation."

[40] Otto Jespersen, The Philosophy of Grammar, (London: Allen & Unwin, 1924), 333, explains the French negative by way of stress. The "ne" is comparatively small in phonetic bulk. Like the "ne" or "n-" in Old English, in Slavic, "en" or "n-" in Middle High (and Middle Low) German, "ou" in Greek, "s-" or "n-" in Magyar, the French "ne" or "n-" is easily attracted to various words, and the insignificance of these initial sounds or weakly stressed syllables makes it desirable to multiply them in a sentence so as to prevent their being overlooked. "Under the influence of strong

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feeling the speaker wants to make absolutely sure that the negative sense will be fully apprehended; he therefore attaches it not only to the verb, but also to any other part of the sentence that can be easily made negative; he will, as it were, spread a layer of negative colouring over the whole of the sentence instead of confining it to one single place. If this repetition is rarer in modern English and German than it was formerly, one of the reasons probably is that the fuller negatives 'not' and 'nicht' have taken the place of the smaller 'ne' and 'en'. . . ."

[41] Scaglione, 166.

[42] Latif, 246 and 267.

[43] Hammond, 27.

[44] Hammond, 28.

[45] Mark Twain, "The Awful German Language," A Tramp Abroad (New York: Heritage, 1966), 373. A further reading of this chapter will give a full indication of Twain's humorous attitude toward the "awful German language."

[46] Langer, Philosophy in a New Key, 137, citing Philip Wegener.

[47] Whorf, 81.

[48] George O. Curme, A Grammar of the German Language, 2nd rev. ed. (New York: Ungar, [1970]), 586.

[49] Latif, 249, notes that the active voice is the natural form of expression in most, perhaps all, languages.

[50] This is true especially of nouns that are already closely connected to the verb. The current trend is to make a separable verb out of, for example, a verb and its object (e.g. Ich fahre Auto. / I drive [literally: drive car]). Presently "Ich fahre Auto" is being written "Ich fahre auto," indicating that "auto" has relinquished its role as noun and has "condescended" (said because the capitalization is dropped) to attach itself to the verb, acting as the separable prefix to the new verb "autofahren," in this case written separately at the end of the clause.

[51] James W. Fowler, Stages of Faith (San Francisco: Harper & Row, 1981), 4.

[52] James W. Fowler, Becoming Adult, Becoming Christian, 74.

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CHAPTER 3

From Grammar to Grammatical Rhythms

Grammatical Heavyweights

The distinctive peculiarities of English, French, and German grammar may seem like interesting tidbits, but they are also major sources for understanding the innate limitations and possibilities of these languages. The limitations of a language are directly connected to the limitations in grammatical rhythms which develop from crafting that language poetically. In the same manner, the possibilities of a language allow for various grammatical rhythms to be created as the language is poetically being used. As Sapir points out,

> it makes a great deal of difference for the development of style if the language can or cannot create compound words, . . . if the words of its sentences have considerable freedom of position or are compelled to fall into a rigidly determined sequence.[1]

On the other hand, understanding the import of the components of language (morphemes, phonemes, words, phrases, complete thoughts) is much like dissecting a frog. One can discover the multiple layers and parts of the body to see how they function, but this is not the way a frog is perceived. Similarly, language is not heard with isolated words in mind but rather as whole units. For example, if

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one hears a foreign language for the first time, it is difficult to recognize where a word, phrase, or thought ends, but it sounds communicative. French and English pronunciation are particularly geared toward whole units because single words in French and English thoughts are seldom emphasized.

Because language is not heard with isolated words in mind but as whole units, it becomes necessary for religious educators to rethink what is being communicated. A focus on the grammatical rhythm of the whole text or discourse will add to the communication of meaning.[2] For example, how many times have we participated in a communal reading without knowing what we have said? Very often the fault lies with the liturgy itself because liturgists search for good words to communicate feelings, often without paying attention to the grammatical rhythm communicated. Beautiful words are forgotten as soon as they leave the lips if they are not considered as a whole of the grammatical structure.

The grammatical structure of a language is the manner in which the language is organized. A structural organization is composed of interrelated parts and is constituted by the relationship of the parts to one another; everything is defined in terms of relation.[3] For example, the subject is only what it is because of its relationship to the predicate and vice versa.

Because structure is a system, there is no fixed point on which the rest is based. We might say that the main verb

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in German syntax is a fixed position or that the initial position of the subject in English and French is a preferred position. However, these fixed or preferred positions are arbitrarily set by the speakers of those languages; they are not in and of themselves constants or invariables.

Nevertheless, there are parts of the structure which carry more weight than others. For instance, nouns and verbs carry more weight than adjectives and adverbs. Thus, the words that carry the most weight within the structure become primary, and designating them as heavyweights is necessary for establishing the grammatical rhythm.

Also, parts of the structure relate to one another on various levels. For example: definite articles (the) and modifying adjectives (blue) relate to nouns (books) on one level, but on another level they relate as a unit (noun phrase--the blue books) to verbs. Furthermore, semantic levels of language are related to grammatical levels because the position of a particular part of speech can enhance the meaning of a word. In order to understand how influential the heavyweights are in creating the grammatical rhythm, all levels of the structure (whether structural or semantic) need to be analyzed.

The German Grammatical Heavyweight and Its Syntheticness

The heavyweight in the German sentence can be explained by way of accent because German word order is connected to accent.[4] In German, words are removed from their usual

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position and placed at the beginning of the sentence when they become emphatic. This happens in English and French, too, but far more infrequently. English and French usually accent words heavily without changing their positions. Furthermore, considerations of euphony (pleasant combination of agreeable sounds in spoken words) influence German word order. For example, light objective or adverbial elements precede longer, heavier ones.[5]

Therefore, initially, the first position in the German sentence is the most important position. The next important position is at the end of the sentence. The least emphatic words are usually found near the middle of the sentence, and further on the words receive more stress as they approach the end. Looking at the macrostructure of the German independent thought, we can say that there are two accented positions (the first and the last) and one unaccented position (the middle) in independent thoughts, eliciting an accented / unaccented / accented word order.

Opposed to this freedom of placing words according to their logical or emotional importance, or the requirements of euphony, is the formal grammatical principle of fixing the finite verb in the second position of an independent declarative sentence. One reason why the finite verb became fixed in the second position of the independent clause was to fulfill the rhythmic (or accentual) expectations of alternating accented positions.[6] This means that the fixed verb always holds an unaccented position.

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Paradoxically, the unaccented and fixed position of the verb carries the most weight. Because of its fixed position, the verb sets the structural rhythm into motion by analyzing its relationship to the other parts of the thought. The down-beat of German grammatical rhythm is on the element directly to the left of the verb, or the first accented position. The weight of the fixed position of the verb thrusts the sentence from left to right in an accented / unaccented / accented pattern.

This strict consideration of accent and its corresponding fixed word order in German plays a part in creating a more synthetic structure than can be found in English or in French (explained in Chapter 2). However, one wonders how German can continue to remain so synthetic in light of the changes that have occurred in the neighboring languages. Although there are signs of analytic development in German, the process is slower than has been the case in other European languages because of constant attention to the synthetic grammar.

Nevertheless, German has not existed in isolation; its language has naturally been influenced by the same processes that have changed English and French into analytic languages. The reduction of cases in German (from the original eight Indo-European cases to four in modern German) by the introduction of alternative constructions (for example, prepositional phrases) is an obvious sign of the change from synthetic to analytic which also took place in English and French.

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Further, the analytic tendency in spoken German to use less than four cases has been long recognized by linguists. For example, some prepositional phrases in the genitive case have slipped into the dative case. On a whole the prepositions in the genitive case are the most complicated and are gradually being used less and less, showing signs of gradual extinction. Also, Northern German dialects sometimes neglect the dative case and incorrectly use the accusative case instead. Both the reduction in the use of genitive prepositions in standard German and the overuse of the accusative case in Northern German dialects can be understood to be the influence of neighboring Dutch and English because Dutch and English show few genitive prepositions and minor use of the dative case.

The tendency to change from synthetic to analytic has also been influenced by seventeenth century French rationalism. French grammarians of the seventeenth century criticized German literary style, calling it awkwardly complicated, unnecessarily involved, and ultimately irrational.[7] Indeed, philosophers like Leibniz needed to turn to French or Latin in order to reason.[8]

One can understand why Leibniz would choose analytic French to philosophize, but why would he choose synthetic Latin? In Chapter 2 we discussed why Latin is more synthetic than French. If Leibniz were trying to get away from the synthetic qualities of German, why would he turn to Latin? The reason is probably that, despite its

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syntheticness, Latin had already been established as a viable language in which to philosophize, whereas German had not yet been established as a credible philosophical language.

As a response to French rationalistic criticism, two things happened. On the one hand, German gradually became more analytic; more prepositional phrases developed and the left-to-right character of the independent clause became more prominent.

On the other hand, the rise of German nationalism contributed greatly to the re-emergence of German syntheticness as an acceptable means of expression.[9] Prior to the eighteenth century, Germany lagged markedly behind the literary accomplishments of France (and England). With the rise of German nationalism came a rise in German literature. The new credibility of German literature aided philosophers by providing them with a credible language with which to work. German philosophers began removing borrowed French and English terms and turns of expression from German and began filling the gaps with their own synthetic expressions.

Today we see that German has been established as a scholastic language. The scholarship in the areas of philosophy and theology written in the German language has been enormous contributions. In essence, German syntheticness now acts as a balance to French analyticism. What was once a language in which Leibniz could not reason,

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is today a language in which many philosophical and theological giants can work. Not surprisingly, Heidegger was quoted as saying that his French colleagues admit that when they start thinking, they begin speaking German.[10]

Among the important elements of German structure which show resistance to analytic structure is the continued use of separable verbs as a substitution for prepositional phrases. These separable prefixes are thrown to the end of the clause, producing a SV_1OV_2 syntax (as discussed in Chapter 2), and as such, these separable prefixes give a synthetic touch to the analytic thrust of left to right.

In addition, even the analytic prepositional phrases are sometimes caste into a synthetic mode. Prepositional phrases that are very closely related to the verb are often placed in the last position, producing again the SV_1OV_2 word order. This synthetic character to the placement of German prepositional phrases can be seen when compared to English. Note the following sentences in English and German in which the prepositional phrases are underlined and shown to be in different positions.

We are going <u>to the city</u> tomorrow.

S V_1 O V_2

Wir gehen morgen <u>in die Stadt</u>.

In foreign language teaching the switching of the

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positions of the prepositional phrases in English and German is explained by way of time and place. The rule in English is that time (tomorrow) follows place (to the city); the opposite seems to be the case in German.

However, this switch can also be understood as a change in word order. In the case of the above sentences, both prepositional phrases are closely related to their verbs. However, in English, words closely related to the verb follow on the foot of the verb; in German, words closely related to the verb come at the end of the sentence.[11]

Another important element for establishing continued resistance to analyticism is the inverted word order of German. Inverted word order, or OVS, is the opposite of regular word order, or SVO. As an opposite to the analytic SVO, inverted word order is a more synthetic word order because the left-to-right logic is thwarted. Because English and French lack a fixed verb position, the OVS word order is used far less frequently in English and French than in German.

Understanding the German grammatical heavyweight and its synthetic character becomes important for English-speaking religious educators and spiritual directors because many parts of English are still very Germanic. The analyticism in the English structure can be overcome by tuning into the possibilities inherent in its Germanic heritage. For example, separable verbs are not desirable in English, but there are expressions in English which take on

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the separable character. The word "storytelling," for instance, can be understood to carry the separable character. When we conjugate the expression (i.e., I tell the story), we separate the "story" from the "telling" and throw the "story" to the right of the verb. A conscious search for such expressions is a search for the Germanic character of English.

For that matter, any of the compound gerund forms can present a more synthetic quality to English. The language of traditioning in the work of Mary Elizabeth Moore takes on this character.[12] Either hyphenated words, like "culture-making," "faith-mentoring," or "truth-searching," or the already combined words, like "storytelling," can call up the synthetic quality of a thought in the manner described above.

Also, inverted word order might be crafted more often. Such word order as "In the beginning was the word" needs to become a conscious paradigm by which we push our language into its synthetic Germanic form.

In short, the possibilities in the English structure can be further enhanced by understanding the German grammatical heavyweight and its synthetic character. Comparative linguistic study, especially among similar languages, is always an asset in understanding the possibilities in one's own language.

English and French Grammatical Heavyweights

As a result of their independent movements from

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synthetic to analytic forms, English and French are structurally similar. A grammatical beginning to rhythm, such as in German, is less often possible in English and French because neither the verb nor any other part of speech is fixed. In contrast to the thrust of the German sentence from left to right and back to the middle, the thrust of English and French sentences tends toward a more linear left-to-right progression.

English. At least part of the reason why the structural rhythm of English does not begin like German is because English has been transmitted so often to foreign soil that its grammar has lost its synthetic complexity.[13] Eliot notes that because English poetry is an amalgam of rhythms of Anglo-Saxon, Celtic, Norman-French, Middle English (1066-1500), and Scots languages, together with the rhythms of Latin and French, different strains may dominate in different individuals.[14]

The increasing demands made on English as the language of commerce, traffic, science, and technology probably contribute to its growth toward rationality.[15] The gradual movement from synthetic to analytic might have some consequence for the notion that English seems to focus on an idea rather than on a grammatical rule.[16]

Whorf points to the rationalization of English, but he is cautious about calling English simple. Because of rationalization and overuse, English has become what Whorf calls a cryptotypical language. By cryptotypical, Whorf

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means that the outward marks (such as inflections) are few, making the language look simple. However, the lack of outward marks plays a covert role. Without inflections we focus on the idea of the word rather than on its grammatical function.[17]

Compare the following example from an Anglo-Saxon version of Bede's Ecclesiastical History with a more modern English version to see the movement from a focus on a grammatical rule (inflections underlined) to a focus on an idea (lack of inflections).[18]

Anglo-Saxon	mid	þinum	ealdormannum
Middle English		thīn	
Modern English	with	thine	elderman

(The extra "e" on Modern English "thine" is not an inflection. The "e" was added to the Middle English "thin" to preserve the long "i.")

Because commerce, science, and technology are concerned more with the development of an idea than with grammatical rules, English has become an excellent medium for the language of commerce, science, and technology.

Whorf further speculates that many abstract ideas may arise because a language loses its formal features (grammatical features, such as inflections,) and is pushed to a semantic level.

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> As time goes on [the language] becomes increasingly organized around a rationale, it attracts semantically suitable words and loses former members that now are semantically inappropriate. Logic is now what holds it together, and its logic becomes a semantic associate.[19]

A note of caution is necessary at this point. The preceding material has described French as being the most analytic language of the three analyzed. Clearly, French is more analytical than German. French does not have many inflected forms (only two genders and one plural form but all in one case--three categories) when compared to the numerous inflected forms in German (three genders, a plural, and four cases--sixteen categories). But how can uninflected English be less analytic than inflected French?

The answer is that inflection is not the full picture when differentiating between synthetic and analytic languages. Inflection is merely an easy part of the picture to talk about because it is so obvious when comparing a language like English or French to German. However, the inflections in French are actually insignificant for the discussion of synthetic versus analytic because they are all in the nominative case; they do not tell us anything about the grammatical function of the noun phrase. For a more complete picture of what is synthetic in English and what is analytic in French, we must hold this tension in balance as we forge ahead.

The movement from a focus on grammar to a focus on an

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idea also shows up in the sound of the language. Although it is difficult to know how English was spoken prior to the invention of technological sound, the existing popular speech of persons living in the lowlands of Scotland and in the rural parts of counties of East Anglia, like Norfolk and Suffolk, help us to understand what English sounded like centuries ago.[20] Moreover, the indication that foreigners from various cultures tend to make the same mistakes when speaking English suggests that the changes in English pronunciation seem more drastic than in other language cultures.

A principle of accent is related to the gradual focus in English on an idea rather than on grammar. In all English phrases one word or syllable is strongly accented. The remaining words or syllables receive correspondingly less stress.[21] In some languages all syllables occupy the same amount of time. For instance, both in Japanese (in which all syllables receive equal stress) and in Spanish (in which some syllables are stressed and some are not stressed) each syllable is said at equal speed.[22] Not so in English! English words and phrases can be very similar in accent; compare the accent on the phrase "in the morning" with the accent on the word "economic."

in the morńing versus económic

Because we always speak in phrases it becomes clear

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that the main or content words (nouns, content verbs, descriptive adjectives, adverbs, demonstratives, interrogatives) receive the most stress. Conversely, functional words or words which serve simply to define or show mood or direction (definite and indefinite articles, personal pronouns, auxiliary verbs, relative pronouns, and conjunctions) are subordinated.[23] All phrases carry a definite stress / accent in English, and this accent, which grows out of the grammar, is recurrent and stable.[24] The succession of properly stressed phrases in a thought establishes the rhythm of the text or discourse. Moreover, this rhythm seems to come from a desire to simplify the language. In addition, the accented rhythm in English words and phrases helps to convey meaning.[25] Poorly enunciated words conforming to the right rhythm will often be more intelligible than correctly pronounced words wrongly rhythmized.[26]

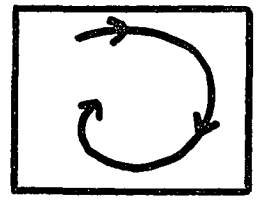
The distinction between German and English grammatical rhythms becomes, therefore, more challenging. German rhythm is overtly grammatical, being controlled by its heavyweight (the verb); English rhythm is covertly grammatical, being controlled by its heavyweight (pronunciation).

Furthermore, punctuation in German and English follows the respective rhythms: German punctuation follows specific rules of grammar which are fixed and standard for the whole language. Conversely, English punctuation, especially concerning commas, punctuates according to its accentual

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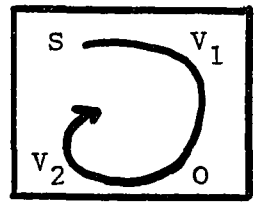
rhythm; rules become more individualized in English and vary as the context changes.

Both German and English show a syntactical framing effect. The German framing effect resembles the movement of good composition in the traditional artist sense. Good composition begins at the upper left corner, circles clockwise around the outside of the picture like a backward 6, and focuses into an image in the center of the picture, as the following diagram attempts to illustrate.



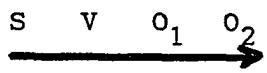
Studies show that the eye naturally follows the same direction as defined by good composition.[27]

If a simple German syntax (SV_1OV_2) were placed into the shape of a conventional picture, the movement would look similar to that of good composition. Note the following illustration.



The English framing, on the other hand, cannot be likened to good composition because of its left-to-right linear thrust. Note the following illustration.

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The difficulty of framing an English sentence lies in the first half; the end of the sentence seems to frame itself.[28] Paradoxical though it may seem, this means that the end of a sentence is the more emphatic, emphasis being a matter of thrust or feeling rather than of meaning. As Wilson notes, "though the beginning of a sentence prepares the argument, the end clinches it; the beginning digs the tunnel and the end beholds the opened vista."[29]

However, all of this is not to say that English does not work in grammatical rhythm units. Rhythm units are groups of words which are related grammatically. What is stated together is heard together, and both can be assumed to be thought together. Because both English and German use grammatical rhythm units in speech, structural analyses of English and German grammatical rhythms must focus on these grammatical units as rhythmical units.

French. Just as in the discussion of German heavyweights, attention to the French heavyweight is important for English-speaking religious educators and spiritual directors because of the enormous influence of French on English. The French heavyweight will be the most determining factor in establishing grammatical rhythms which are created by poetic language. As English stands between the influence of German and French, the possibilities

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available to German and French individually can be incorporated into English without loss of meaning, as a means of overcoming some of the limitations of English structure.

To address the issue of French grammatical heavyweights, one must look at the development of pronunciation. Just as in English, the movement from a very synthetic to an increasingly analytic language in grammar had its counterpart in pronunciation. The most significant change in pronunciation happened during the Vulgar Latin period and was a change from vowel quantity to vowel quality. In Classical Latin, vowels were distinguished by their quantity; they were either long or short. In Vulgar Latin these distinctions of length gradually gave rise to new distinctions of quality, in which the main criterion was the amount of opening or closing of the mouth in the pronunciation of the vowel.[30]

Several factors influenced the change from quantitative to qualitative vowel sounds in and beyond the Vulgar Latin period; however, the most important factor was the amount of stress each vowel received. The main (or tonic) stress accent lengthened any vowel on which it fell, provided that that vowel ended its own syllable. This emphasis of the main syllable caused the complete slurring of following unstressed vowels, a process which began when that vowel formed the penultimate syllable. By the fall of the Roman Empire the change had been firmly established.[31]

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A second phase to this process occurred during the Gallo-Roman period at the time of the Frankish invasions. The stress accorded to the main syllable produced two more changes: a second wave of diphthongization of stressed vowels which ended their syllables and the complete reduction of final unstressed vowels in addition to those in the penultimate position. Thus, the popular pronunciation "virdem," for example, with stress falling on the "i," was reduced further to one syllable (giving modern French "vert"). This reduction of endings brought into being the accenting of French words on their final syllable (known as oxytonic rhythm). Paradoxically enough, this same elimination of weak vowels was to contribute ultimately to the triumph of the group accent over the individual word accent.[32]

Finally, the new stress pattern of popular speech contributed also to the formation of an analytic language in place of a synthetic one. In Classical Latin, endings had played such a vital syntactical role. The slurring of endings now meant that the relationship of nouns and adjectives (other than subjects and direct objects) to their context frequently had to be expressed by means of prepositions. For example, Latin dative "puero" has its counterpart in Modern French "au garçon / to the boy." In like manner, parts of verbs had to appear more and more with a pronoun as subject (such as Latin "cantabo," producing French "je chanterai / I will sing"), although a period of

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transition remained throughout the greater part of medieval French in which such pronouns were optional.[33]

The loss of inflection (and the corresponding addition of prepositions governed by verbs) has advantages and disadvantages. A prime advantage is that the language becomes very contextual. Especially in Modern English, the contextualization of prepositional usage accounts for the tremendous amount of individualized variety for expressing perception, heard from the White Cliffs of Dover to the Great Barrier Reef. However, aside from the fact that contextualization can contribute to grave misunderstandings, the main disadvantage of non-inflected languages is the tendency to neglect rhythm. As a language becomes more analytic, its primary interest is explanation. The more one needs to explain, the more discursively a thought is expressed. Because discursiveness lacks repetitiveness, the role of grammatical rhythm is greatly decreased.

From Heavyweights to Rhythmic Patterns

By locating the heavyweights and looking at how the parts of the structure relate to them, a pattern emerges. Modifications in that pattern make the pattern interesting. Modifications can be sounds, as in rhyming words or words of alliteration. Alliteration is the repetition of an initial sound (usually of a consonant because consonants are obvious sounds) in words, phrases or lines of poetic language.[34] The following sentence is an example of alliteration of words within a line.

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What a tale of terror now their turbulency tells.

Secondly, modifications can be expressed in thoughts, as in the repetition of an idea throughout a text or discourse. Thirdly, modifications can be seen as re-occurrences of persons or situations, as in a feeling of déjà vu (I've seen this before) or similarities in characters throughout a text or discourse. Fourthly, modifications can occur in grammatical structures, as in the reintroduction of a grammatical form. The example below indicates how the repetition of the introductory phrase "it is . . . necessary / important" and the infinitive phrases "to know," "to see," and "to experience" can be felt as grammatical patterns.

> It is not only necessary to know about the cultural system, but it is also important to see and to experience the cultural system for oneself.

Such reoccurrences communicate a rhythmic pattern similar to the communicative thrust of a musical or literary leitmotif. This rhythm invites a response, as in sharing a discourse or encountering a speech or written text. Although this rhythm is conveyed successively, the rhythm is gathered into a whole by the actual process or sense of discourse.[35] This rhythm differs from the parallelism of Hebrew poetry discussed in Chapter 1 because Hebrew parallelism was limited to a one-time reoccurrence, and the

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rhythms of grammatical repetitions generally occur more than once.

Rhythmic Grammar As Means of Analyzing Texts

Religious educators and spiritual directors are often involved with the structural analyses of texts. For example, biblical scholars analyze pericopes in order to try to further illuminate the word of God. These analyzes are then written as commentaries to the Bible to assist the faith communities in Bible study. The required exegeses of biblical texts in seminaries also include structural analyses with the hope that the leaders of the religious communities will exegete as they preach from the Bible. Such persons are advised to consider the rhythmic approach of structurally analyzing the grammar of the text as a new dimension to their work.

Further, the approach to analyzing texts with grammatical rhythm in mind is also important for liturgists. For example, structural analyses of liturgical texts, such as the "Order of Worship," might reveal which thoughts are written in communicative grammatical rhythms and which are lacking in communicative grammatical rhythms. The same applies to prayer and curriculum writers. Moreover, persons responsible for choosing curriculum materials can also be taught to analyze structurally, using the rhythmic approach. In short, religious educators and spiritual directors could benefit greatly if structural analyses of texts (in addition to biblical texts) were part of their required curriculum.

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Scholars are already analyzing with a rhythmic approach in mind. Phyllis Trible is a biblical scholar who encourages moving away from word-by-word dissection to seek the meaning of larger units of expression.[36] Trible's approach includes grammar, especially the rhythmic grouping of grammar. Theologian and hymnist Brian Wren is also at work with rhythm as he tries to decide what language is to be used in the church.[37]

Learning the rhythmic approach is not as difficult as it sounds, as we will see in the following chapters. And the benefits are great. Apprehension of the rhythm transcends the mere conscious consideration of form and construction learned in the standard structural analysis to include an instinctive response to the forms and construction in the contexts where they appear. The comprehension of whole thoughts instead of single words leads to an appreciation of differences in styles and of the various ways in which a given thought may be expressed.[38]

Oral Discourses Versus Written Texts

Expressions of perception may be received by an oral discourse or through a written text. However, because logistics makes structural analyses of oral discourses difficult, most structural analyses are performed on written texts. This would seem to be a drawback because, as Kelber notes, something is lost in the movement from the spoken word to the printed word.

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> Spoken words breathe life, drawing their strength from sound. They carry a sense of presence, intensity, and instantaneousness that writing fails to convey. . . . Sounded words emanate from one person and resonate in another, moving along the flow and ebb of human life. They address hearers directly and engage them personally in a manner unattainable by the written medium.[39]

However, unless the oral discourse is directly transmitted, the oral presentational mode is difficult to preserve. As in music, most oral discourses need to be committed either to a technological sound system or to print in order to be transmitted and preserved. Even oral discourses which are passed on by memory and continue to be meaningful lose something of the original context in the transmission.

For these reasons the approach of analyzing oral discourses generally differs from that of analyzing written texts. Writing is a technique of making words visible, fostering abstraction from the actuality to which the words refer.[40] Spoken words are attuned to the ear, but they too must be heard successively. A systematic study of grammatical rhythms adds an aural dimension to the visible analysis and becomes similar to the listening approach in the structural analysis of oral discourses. In this respect, a rhythmic approach to structural analyses bridges the gap between analyses of oral and written texts,[41] and can be the ingredient necessary for preserving the presence of an oral religious tradition within sacred texts.

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Poetic Language as Presentational Medium

A structural analysis searching for grammatical rhythms can concentrate on any written text, but a text that is formed poetically elicits richer communicative rhythms. Poetic language is presentational language because it presents itself as a whole. All elements and their relations are perceived simultaneously within a total frame of reference.[42] The import of poetic language is not the literal assertion made in the words but rather the emphasis on syntax or the manner in which the assertion is made.[43] This phenomenon of words in a syntax creates a kind of melody / harmony. Analyzing grammatical rhythms involves analyzing symbolic presentations.

Another reason why poetic language is usually a better medium for analyzing grammatical rhythms is because poetic language is less discursive. Discursive language is a string of words like wash on a wash-line in horizontally written languages, or a column of words like figures on a totem pole in vertically written languages.[44]

Discursive language is a particularly good medium for prose because the content of prose implies a background and develops with suspense. Events occur with chronological development. Great lengths of time pass with appropriate changes in the characters involved. Because of its developing nature, one identifies with the development of characters and events, but one is not in direct dialogue with the events or characters, and so the facts remain external to the listener.

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The language of poetry, on the other hand, is presentational language. Presentational language presents itself as a whole, much like a painting, and has little or no suspense. Events occur without much chronological development. Little time passes without much change in the characters involved. Because of its presentational nature, one has the feeling of being in dialogue with poetry, as in standing in front of a piece of sculpture. The identification is so great that one feels the desire to personally interact. Thus, poetic language has an internal thrust.[45]

Emily Culpepper makes a case for presentational language as a more open medium for expressing emotion than conventional discourse.[46] What is meant by open medium is that non-discursive language is not restricted by certain rules of grammar and syntax that would otherwise defy its presentational delivery. However, presentational language is not limited to poetry, as is evident in language which communicates a rhythm by interplaying the discursive with the presentational forms. Although it is not necessary to focus on poetry to find grammatical rhythms, poetry does provide us with a unique symbolic form with which to work. Despite the fact that poetry itself is a discursive form, the syntax of poetry, because it may defy the syntactical rules of prose, offers a presentational nature, suggesting a way of unseating its linguistic discursiveness.

Because presentational language is such an open medium, it presents numerous possibilities for religious education

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and spiritual direction. Presentational language is found in many biblical texts and is not limited to the poetic sections. For example, the parallelism throughout the Jewish Scriptures abounds as presentational language. Note the following examples of Hebrew parallelism from both the poetic books of Psalms and Proverbs as well as from Genesis.

> Blessed is the man
> who fears the Lord,
> who greatly delights in his commandments.
> (Ps. 112:1)

> A wise son makes a glad father,
> but a foolish son is a sorrow to his mother.
> (Prov. 10:1)

> And the Lord visited Sarah as he had said,
> and the Lord did to Sarah as he had promised.
> (Gen. 21:1)

Presentational language is often, but not enough, brought to the pulpit. Especially in the Protestant traditions, the pulpit has been the prime place for presentational language to make its greatest effect. However, sometimes preachers are so involved with making a point that they forget to make the point poetically.

Presentational language is often, but not enough, part of our liturgy--the creeds, the prayers, the confessions of sin, all provide excellent opportunities for presentational language to impact a wide variety of people. In the same way presentational language is very much a part of hymnody.

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Sometimes the texts of hymns are separated from their music and used as a part of liturgy so that the poetic structure of the text can come alive without being dependent upon the music.

Presentational language plays a large part in curriculum materials for children, but not necessarily for adults. Religious educators who focus on storytelling and saga writing for persons of all ages are aware of the presentational character inherent in these two methods.[47] Although the events in storytelling and saga writing occur in chronological order, the suspense is less on the development of the character in light of these events than it is on the development of the character within the whole story.

Poetry Is Not Esoteric

Contrary to what the general public would think, poetry is not an esoteric medium. Wilson points out that "poetry started as instinctive or purposeful expression before it became conscious art."[48] Heidegger sees poetry as primal language (Ursprache) because it brings discursive language into being (hervorbringen).[49] As song probably preceded speech, biblical studies point out that the oldest parts of the Bible are pieces of songs or poetry (i.e., Parable of the Trees, Song of Miriam, Song of Deborah).[50] Jesperson (and before him Herder and Rousseau) suggests that speech and song may well have sprung from the same source.[51] Even a quick review of the older parts of English, German, and

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French indicates that all three languages were once much more poetic than they are today.[52] Literary critic Harding notes:

> The idea that we have been speaking prose all our lives is a delusion: a transcribed tape recording of ordinary speech shows at once what extensive tidying up must be done before prose emerges.[53]

One of the reasons why Shakespeare continues to be staged is that, as a dramatist / poet, he was not only able to mirror the human condition, but he was also able to present the speech of his day in a well-communicated rhythmic fashion. T. S. Eliot speculates that we must expect a time to come when poetry will again be "called to speech" as it was at the time of Shakespeare.[54]

Religious Language as Poetic Language

Religious educator Craig Dykstra says: "Religious language is, at its heart, the language of poetry and literature. It is subtle language, often almost evanescent."[55] Most religious educators and spiritual directors do not doubt Dykstra's words. In fact, there is a current surge to place the poet back in the church, next to the priest and the prophet.[56] The problem is how.

If poetry is not unusual then certainly the role the poet plays in shaping speech is very unusual. Poets, or persons who write poetically, are particularly in tune with the way in which people speak. Heidegger says, the poet

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"listens" to rhythm and "says" it.[57] But, Eliot says, poetry is never

> exactly the same speech that the poet talks or hears: but it has to be in such relation to the speech of his time that the listener or reader can say 'that is how I should talk if I could talk poetry.'[58]

One virtue of great poets, and great thinkers for that matter, is that they glimpse and convey a different vision that is not beyond the everyday but is the everyday simply seen.[59] It is the congruency or unity of artistry that makes it appear simple and communicate clearly so that people wonder why they did not say it themselves.[60]

In search of a rhythm, poets do not look for words that are musical. The music of a word is in relation to its intersection with other words--the richer are among the poorer words at the right points.[61] The same applies to the intensity of a passage. Transitions of passages of greater and less intensity exist in order to give a rhythm of an emotion that is vibrant, living, and dynamic. Eliot says those passages that are less intense are the prosaic passages.[62] So the poetic passages lie rhythmically interspersed among the prosaic, making the timing and placing of language a primary factor.

However, a mixture of prose and poetry applies to speech in general. Speech tends toward alternation of accented and unaccented syllables; but the placement of

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accented syllables differs according to language cultures. For example, Germanic languages accent the first syllable of a root word, and Romance languages accent the second or last syllable. In like fashion, structure is intentionally played with to create an accented / unaccented (or variations thereof) rhythm. Whether we say the heavyweights are among the lightweights or the dependent clauses are carefully crafted among the independent clauses, we are highlighting the same phenomenon of heavy and light stress patterns.

However, poets do not necessarily develop these rhythms as they write. They live and experience the speech patterns of ordinary speech and get a feeling from that speech. For instance, Goethe is said to have stood at his desk while he wrote. Because his desk (which can be seen in the Goethe Museum in Frankfurt-am-Main) is higher than a drawing table, it is easy to imagine that he walked back and forth in his study--from his desk to the windows and back--in order to be in touch with the speech patterns of his day.

A rhythmic pattern of some kind may appear at a very early stage of the poetic creation. Eliot does not feel that his experience of the creative process is peculiar. He notes:

> a poem, or a passage of a poem, may tend to realize itself first as a particular rhythm before it reaches expression in words, and that this rhythm may bring to birth the idea and the image.[63]

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Valéry talks about the relationship he once noticed between the rhythm of his walking and the rhythm of an as yet unshaped poem. He seems to imply that there is almost a physiological element in the making of poetry and that rhythm precedes words in the genesis of a poem.[64]

The popular song writer, Cole Porter, apparently had the same experience. As has been said of him, he was a composer who would "do the beat, then match the lyrics to the beat, then write the tune to the lyrics."[65]

Virginia Woolf notes:

> in writing one has to recapture [the rhythm], and set this working (which has nothing apparently to do with words) and then, as it breaks and tumbles in the mind, it makes words to fit it.[66]

And finally literary critic Hugo Friedrich says:

> [t]he beginning of the poetic process is the "tone," an insistent tone that precedes meaningful language, a shapeless mood. To give it shape, the author seeks in language the acoustic material that comes closest to such a tone. The sounds are attached to words, which are then grouped into themes, which are ultimately joined into a cohesive context of meaning.[67]

Back to Rhythm

Just as writers need to be sensitive to the aspects of rhythm in their environment, readers and hearers need to be receptive to the poetic rhythm generated in verbal

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communication in order to capture the image the poet has intended. Because English, French, and to some degree German are so analytically structured, we have gradually become deaf to presentational language. Our lives are continually engulfed in the analytic expressions of research and technology, and by habit we become ignorant of non-discursive modes which can express our artistic and spiritual feelings so intensely.

This trend has not escaped the religious arenas. If spiritual concerns are to save us from the rampant analytical expressions of our cultures, then spiritual directors and religious educators need to know how to recapture the rhythm in our lives. Structural analyses of poetic language can provide a graphic means by which we can reflect on the amount of poetic grammatical rhythm we are using and how these grammatical rhythms are influencing our spiritualities.

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NOTES

Chapter 3

[1] Sapir, Language, 226.

[2] This is Panhuis' approach as well in Dirk G. J. Panhuis, The Communicative Perspective in the Sentence: A Study of Latin Word Order (Amsterdam: Benjamins, 1982), 29.

[3] Jean Calloud, Structural Analysis of Narrative, trans. Daniel Patte (Philadelphia: Fortress, 1976), 7.

[4] Curme, 584.

[5] Curme, 584.

[6] Curme, 584. Another reason that Curme cites on page 586 is the psychological reason (discussed in Chapter 2). "The verb contains the basal idea of the predication, so that there was often, especially in long sentences, a tendency to bring it near the subject in order that subject and predicate together might at the outset make clear the general line of thought and thus relieve the tension somewhat and make it possible to concentrate the attention upon the important details which were to be presented later."

[7] Scaglione, 159.

[8] Scaglione, 3-4.

[9] The nationalism of the eighteenth century was more of an ethnic feeling than it was political because the German-speaking areas were made up of many small kingdoms until the middle of the nineteenth century. German nationalism as a political entity did not emerge until the 1848 revolution. The return to something Germanic was often overdone by over-zealous nationalists in the same way that nationalism in general was overdone by the overzealous Nazi regime.

[10] Scaglione, 4, notes that Heidegger once said in an interview recorded by the staff of Der Spiegel, September 23, 1966, and, according to the philospher's wishes, published only after his death: "Ich denke an die besondere innere Verwandtschaft der deutschen Sprache mit der Sprache der Griechen und deren Denken. Das bestaetigen mir heute immer wieder die Franzosen. Wenn sie zu denken anfangen, sprechen sie Deutsch; sie versichern, sie kaemen mit ihrer Sprache nicht durch . . . Weil sie sehen, dass sie mit ihrer ganzen grossen Rationalitaet nicht mehr durchkommen in der heutigen Welt, wenn es sich darum handelt, diese in der Herkunft ihrer Wesens zu verstehen." Freely translated: I'm thinking of the particular inner relationship of the

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German language to the language of the Greeks and of their thinking. The French are confirming that to me again and again. When they begin to think, they speak German; they assure me they would not be able to cut it with their language. . . Because they see that with all their rationality they can't make it in the modern world when it comes to understanding this rationality in the origin of its existence.

[11] Scaglione, 158ff., notes that deep structuralists believe that German is inherently an SOV language because of its insistence of placing part of the verb or some part of speech which is closely connected to the verb (like a direct object of a particular prepositional phrase) at the end in independent clauses and, of course, because of the transposed SOV syntax of dependent clauses. In addition, the structuralist argument includes the Adj-N order of its noun phrases (to be discussed in Chapter 5).

[12] Mary Elizabeth Moore, Education for Continuity and Change: A New Model for Christian Religious Education (Nashville: Abingdon, 1983), 23-4, and 121-23.

[13] According to George Adam Smith, The Early Poetry of Israel in Its Physical and Social Origins (London: Oxford Univ. Press, 1912), 9, the Hebrew language underwent similar changes. Because the Israelites led a nomadic life-style, their language was cut to suit the circumstances. In time syllables were cut off, terminations were softened, and case-endings disappeared, making the language more transportable.

[14] T. S. Eliot, The Music of Poetry (Glasgow: Jackson, 1942), 12.

[15] Recently the Pasteur Institute decided to print its journals in English. See Rone Tempest, "Fewer Words of Wisdom are French," Los Angeles Times, 12 Apr. 1989, sec. 1: 1, 12, for the very interesting discussion on why this is a major change, perhaps as major as that of changing from Latin to the native European languages in the Middle Ages. Also, McCrum, Cran, and MacNeil, 237, speak of the rationalization of American English from its standard British rule following the American Revolution. Printers like Benjamin Franklin and other founding statesmen fostered utilization of English by changing the spelling of words like "theatre" and "honour" to "theater" and "honor."

[16] Halliburton, 130.

[17] Whorf, 80-1.

[18] John M. Kierzek and Walter Gibson, The Macmillan Handbook of English, 5th ed. (New York: Macmillan, 1965), 3.

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[19] Whorf, 80-1.

[20] McCrum, Cran, and MacNeil, 116.

[21] M. Elizabeth Clarey, and Robert J. Dixson, Pronunciation Exercises in English, rev. ed. (New York: Simon & Schuster/Regents, 1947, 12.

[22] Gladys G. Doty and Janet Ross, Language and Life in the U.S.A.: American English for Foreign Students, 2nd ed. (New York: Harper & Row, 1960), 12.

[23] Clarey and Dixson, 13-4.

[24] Clarey and Dixson, 13-4.

[25] Clarey and Dixson, 14.

[26] Harding, 9, citing W. Stannard Allen.

[27] This idea is undocumented, but the information came to me via my father, Rollin L. Wolf, an architect by profession, who remembers that a professor relayed this information to him (Pennsylvania State Univ., 1934-35). This study has possibly accounted for the direction of the eye in Western cultures only.

[28] This is obvious in any poetic English writing. Consider the energy spent to start a sentence and the ease with which the sentence flows once the beginning has been hammered out. It is as if an attempt to hammer out a common introductory formula were being made and that therefore a logical order would follow from the first half to the second half, especially in compound and complex sentences.

[29] Wilson, 5. Also on page 7 Wilson refers to the psychological experimentation of Stetson, 413-66, which points to the fact that the close of an English line is more important than the opening in giving us a sense of rhythm.

[30] Fox and Wood, 12-3.

[31] Fox and Wood, 13-4.

[32] Fox and Wood, 14.

[33] Fox and Wood, 14.

[34] Actually consonants are the speech sounds produced by stopping and releasing the air stream (p, t, k, b, d, g), by stopping it at one point while it escapes at another (m, n, ŋ, l, r), by forcing it through a loosely closed or very narrow passage (f, v, s, z, ʃ, ʒ, θ, ð, H, x, h, w, y) or by a combination of these means (ch, j). Jesperson, 51,

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notes that alliteration was a primary characteristic of Old English poetry. The chief words of each line were tied together by beginning each line with the same sound or same sound group, such as sp, st, sc.

[35] Langer, Philosophy in a New Key, 78-9.

[36] Phyllis Trible, God and the Rhetoric of Sexuality: Overtures to Biblical Theology (Philadelphia: Fortress, 1978), especially 1-30.

[37] Brian Wren, What Language Shall I Borrow? God-Talk in Worship: A Male Response to Feminist Theology (New York: Crossroad, 1989).

[38] Hammond, 259.

[39] Kelber, 18-19.

[40] Kelber, 19.

[41] For a neurological explanation of how much language is aural and how much is visual, see Geoffrey Montgomery, "The Mind in Motion," Discover, March 1989: 58-68, especially 60.

[42] Culpepper, 70.

[43] Langer, Philosophy in a New Key, 261.

[44] The definition of discursive language from Langer, Philosophy in a New Key, 81, sparked the second part of this thought.

[45] William R. Watters, Formula Criticism and the Poetry of the Old Testament (New York: de Gruyter, 1976), 119.

[46] Culpepper, 223.

[47] Thomas H. Groome, Christian Religious Education: Sharing Our Story and Vision (San Francisco: Harper & Row, 1980); and Ross Snyder and Martha Snyder, Lecture, School of Theology at Claremont, 22-23 May 1984, videotape.

[48] Wilson, 37.

[49] Halliburton, 85.

[50] Langer, Philosophy in a New Key, 128; Smith, ix; Edward George King, 3, 14.

[51] Langer, Philosophy in a New Key, 128.

[52] Wilson, 4, describes how poetry precedes prose by

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referring to Saintsbury who reminds us of "the extraordinary close connection between Anglo-Saxon prose and Anglo-Saxon poetry."

[53] Harding, 126.

[54] Eliot, 28.

[55] Craig Dykstra, "Youth and the Language of Faith," Religious Education 81, no. 2 (Spring 1986): 181.

[56] Kathleen Norris, "Finding a Place for Poets in the Church," Christian Century, 19 Nov. 1986: 1053-54; and Brueggemann, Finally Comes the Poet.

[57] Heidegger, On the Way to Language, trans. Peter D. Hertz (San Francisco: Harper & Row, 1971), 188.

[58] Eliot, 16.

[59] Halliburton, 19.

[60] Hall, The Silent Language, 137.

[61] Eliot, 19.

[62] Eliot, 19.

[63] Eliot, 28, cited in Harding, 86.

[64] Harding, 87, as reported by A. R. Chrisholm in Valéry's Oxford lectures "Poesie et pensée abstraite," delivered in 1939, from L. C. Knights.

[65] Harding, 87, from George Eells, The Life That Late He Led: A Biography of Cole Porter (New York: Putnam, 1967), 275-76.

[66] Harding, 87, as cited in L. C. Knights.

[67] Hugo Friedrich, The Structure of Modern Poetry: From the Mid-Nineteenth to the Mid-Twentieth Century (Evanston: Northwestern Univ. Press, 1974), 32.

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CHAPTER 4

Structural Analyses

The Levels of Structural Analysis

The word "level" is descriptive of language phenomena because the organization of language can be understood as having taken place in stages, like layers of clothing placed on top of the naked body according to conditions. However, because not all components of a level have emerged simultaneously, these stages or levels tend to overlap.[1]

The structural analyses in this dissertation begin on the level of grammar. What grammatical functions do the words have or how do the words relate to one another grammatically? How are the thoughts organized? What syntaxes are used?

Another level is the level of semantics. What do the words mean? However, this level is innately connected to the level of grammar because words are dependent upon grammar for their particular contextual meanings.

Another related level of analysis is the description of emphasized words. As discussed in Chapter 3, words are emphasized because of their grammatical functions, accentuated by the syntactical position in German and by the accent or stress in English and French. This third level is concerned with the sound and meaning of words in their grammatical positions. Sound and meaning are believed to be

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very closely linked, as is evident from the study of phonetic symbolism.

Phonetic symbolism is the notion that inherent relations exist between sound and meaning. The problem of phonetic symbolism has long challenged linguists. Whorf, for example, dared to appeal to the idea of phonetic symbolism, and Sapir became sympathetic to the idea.[2] For example, the words meaning "little" (such as French "petit," Italian "piccolo," or Spanish "chico") evolved from the use of the clear "i," a vocalic sound that also appears in many diminutive suffixes (Italian "ino," Spanish "-ico" or "-ito").[3]

Phonetic symbolism is overtly recognizable in onomatopoeic expressions. Onomatopoeia is formed by creating a word that imitates the natural sound associated with the object or action involved. Interestingly, onomatopoeic words do not necessarily have the same sound in different languages. Compare.

English	German	French
bowwow	wauwau	ouâ-ouâ
cock-a-doodle-doo	kikeriki	coquerico

Just as the word "whistle" sounds like what it means, more words than we are currently able to recognize have onomatopoeic origins. Most words have undergone such drastic changes that one scarcely sees the relationship

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between their sound and meaning. However, powerful and efficacious words continue to hint at something of their onomatopoeic origins by attaching a significance to their sound. Because of their phonetic symbolic connection, efficacious words are revered for their rarity and often used by poets.[4]

The level of rhyme is a by-product of the level of emphasized words. As a means of adding repetition to the text, poets rhyme words. Very often a sound is so effective that it warrants repetition to make a dramatic impact. So as not to fall into an simple pattern of repetition in which the same words are repeatedly used, certain sounds are repeated by a means of a rhyme scheme.

A rhyme scheme is the pattern of rhymes used in verse. For example, if the last words of the odd lines rhyme and the last words of the even lines rhyme, the rhyme scheme would be characterized as "ababab. . . ." Rhyme schemes can be very intricate and are not restricted to end rhymes.

Alliteration, the repetition of an initial sound, was explained in Chapter 3 as being a popular rhyme scheme in Anglo-Saxon. Modern English rhyme schemes differ from alliteration in that poets usually rhyme words at the end of a line instead of at the beginning. This can be explained because the focus of modern English generally moves in an analytical left-to-right order with the right end normally catching the attention. Thus, the end of a line becomes the focus for a rhyming technique rather than the middle or the beginning of a line.

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A second reason why modern rhyme schemes in general do not contain alliteration is that alliteration usually repeats consonants, whereas rhyme schemes usually repeat vocalic combinations. Just as vocalic French sounds more pleasing to Western ears than consonantal German does, vocalic sounds in rhyme schemes have emerged in modern times as being more acceptable than alliteration. The rhyme level is not the most influential level of grammatical rhythm but is one that assists in memorization.

A final level of analysis of a text is the outer form. How does the shape of the text assist in communication? Is the verbal communication made evident by the combination of words in distinct shapes, as is deliberately made obvious in Reinhard Doehl's poem "Apfel" (Apple)?[5]


ApfelApfelApfel

What Poetry Shall Be Analyzed?

In exploring the linguistic questions of this dissertation, choosing the poems becomes an important step. The wealth of data from different linguistic periods and poets, together with the various syntactic-semantic structures of the sentence, and the various levels of the structural hierarchy could lead to confusion. To search for poems that would exemplify every point of grammar in each specific language would be impractical. However, as Humbolt would say, language is always a whole, and one meets, therefore, the whole language when one looks very carefully at a few sentences.[7] Although all poems reveal grammatical rhythms, some poems reveal their grammatical rhythms more easily than others. To find those poems which easily reveal grammatical rhythms, poems must be chosen with grammar in mind.

An analysis of one poem for the three languages (that is, one poem written in the original and the other two in translation form) would be one way of organizing the material to talk about the relationship of grammatical rhythm to spirituality. One consideration for such an analysis would be to decide from which language the original poem would be chosen because all three languages are merely related to one another; they are not derived from one another. Perhaps the answer would be to use a poem from the language with the most synthetic grammar of the three, which from the discussion in the preceding chapters would be

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German. However, even if German were chosen as the language from which the original poem should come, the study would probably point to the need for a more complete analysis, consisting of the analysis of three poems (a poem from each language) and their translations into the other two languages, making nine poems.

The analysis of one poem translated into the other two languages would possibly show that one of the languages is grammatically more equipped to express itself poetically than the other two. However, a discussion of the grammar in the whole language rather than a discussion of the grammar found in one poem is a broader base from which to decide if one language is better equipped to express itself more poetically than another language. Since the discussion in the preceding chapters has revealed that the grammar in German is the most synthetic of the three, the suggestion has already been made in the preceding chapters that the synthetic character of German makes the language very fruitful for poetry, perhaps more than the grammar of the other two languages does.

A study of the structural analyses of a poem and its translations is necessary because some poems are translated and used in foreign cultures. However, translations were not chosen for this initial study because translations of poems are not usually very successful. Prose stands a better chance of being translated more authentically than does poetry. Translations of poems usually emerge as an

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alternative means of permitting persons unfamiliar with the original language to understand something of the text and, thereby, to increase their repertoire of poetry. The language in which a poem was written is always the preferred medium. Milton is best read in English, Rilke in German, and Racine in French.

A similar resistance to translations applies to opera. Currently, much discussion is taking place as to whether an opera is to be performed in the original language in a foreign country or in a translation. However, the discussion takes place only because the intended audience is unfamiliar with the original language, and yet, the audience seems to want to know something about the plot in addition to experiencing the music and the action. Opera is often translated more successfully than poetry because some of what is lost in the translation can be artistically reclaimed in the music or in the dramatic action.

A similar dilemma is faced in choosing foreign poetry for English-speaking religious communities. Very few poems are translated from other languages into English for use in religious communities, with the exception of biblical texts and hymns. The translation of biblical texts is one of the most exasperating parts of transmitting a tradition because accurate translations are virtually impossible. Something is always changed in the translation. Precisely because poetry is difficult to translate, religious communities in which the biblical languages are not understood are at a

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disadvantage. This becomes one of the most pressing reasons why religious educators and spiritual directors should have a reading knowledge of the biblical languages and why they should encourage their parishioners to learn the biblical languages.

Hymns, on the other hand, are generally quite successfully translated because, like opera, their translations are being carried by the music which can often overcome an inadequate translation. However, without the music, the hymn falls into the same category as other poems--their translations are problematic.

The ideal analysis would be to choose a poem from each language which from a standpoint of grammar elicits its grammatical rhythm easily and then to translate each poem into the other two languages and discuss the possibilities and inabilities of each language to express what the other language has communicated. As a nine-poem analysis would make it cumbersome to balance the ideas without losing the train of thought, a more manageable analysis is being undertaken in this dissertation. In lieu of translations, a comparison of the grammatical rhythms found in a poem from German, English, and French will be discussed to highlight the possibilities and limitations in each language.

Even though the grammatical rhythms of the poems chosen will be related to spirituality, it is not necessary to select explicitly religious poems to discuss the relationship of grammatical rhythms to spirituality.

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Implicitly religious poems, or poems which seem to carry no specific religious content, can speak to one person spiritually in ways that are not spiritual to another person. In other words, the content of the poem is not the only communication of meaning. The focus of this study is on the grammatical rhythms which communicate spiritually through the grammar. Being aware of how the grammar is functioning in a poem is a more important criterion for selecting poems with easily recognizable grammatical rhythms than a perusal of content. One of the assumptions in this dissertation is that any human discourse through which one produces and exchanges meaning creates the possibility for humans to relate spiritually.

For the purpose of highlighting the relationship of grammatical rhythms in poetry to spirituality, certain types of poetry (regardless of their explicit or implicit religious agenda) are more helpful than others. For example, descriptive poetry, or poetry that describes an event or place, is less likely to attract the attention of the reader / hearer, especially if the event or place is unfamiliar to the reader / hearer. Descriptive poetry is attractive for a short time; but the unfamiliarity makes one's mind wander. A certain amount of description (especially the description of a general time and place) is helpful in orienting persons, but too much description allows them to become distracted by the description. Only if the event or place is known to the reader / hearer, does

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the description take on a personal agenda by stirring up the memory of an experience.

On the other hand, poetry which addresses a person is more effective because it speaks directly to that person and compels the person to become involved in the poem. Poetry which addresses a person dynamically confronts that person with the issue and awaits a response. Poetry which addresses a person engages that person in an intimate encounter with the poem.

Walter Brueggemann points to the poignancy of the direct address of the imperative by quoting Abraham Heschel as saying: "When I am commanded, I am."[8] There is something in Heschel's point that reminds us of the colloquial and popular, maybe even poetic, force of imperative language. As imperatives place the verb first in English, French, and German, the order of an imperative thought is reminiscent of the VSO order in Indo-European structure. Maybe the poetry that is most effective is that poetry which places the verb in the first position. If that is the case, then maybe the verb is the most important part of speech in the sentence, and not the noun, as believed by the Greek and Latin mind set.

Although addressing a person is obvious by the use of the second person pronouns, one also feels addressed if one can identify with the text, regardless of the type of pronoun used. Ricoeur would say as long as the reader / hearer receives a personal reference from the message of the

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text, one can identify with the spatio-temporal world at large and can, therefore, appropriate the words of the text into personal experience.[9]

Once appropriated, a relational bond is created among the poet, the poem, and the one addressed. This bond is begun by poets who express something about their experience, which is then experienced through the poem by the reader / hearer. Because this bond is concerned with discerning and transferring meaning from one time and place to another, it is known in theological and philosophical arenas as a hermeneutical circle or triangle.[10] Thus, if the hermeneutical bond produced by encountering a poetic text is tight enough, the poetic text will bring forth more than just a description--the poetic text will bring forth an experience, possibly a spiritual experience.

The same principle applies in the other areas of symbolic form. For example, if one tries to differentiate between "Schlag-art" (a picture that is quickly drawn and marketed for quick sale) and a genuine piece of art, the genuine piece of art will bring forth more than just a description--real art brings forth an encounter.

Thus, poems that create encounters present grammatical rhythms which are drafted from the experience of the poet, fused into the text, and received in the experience of the one addressed. Just as it is important for this dissertation to select poetic texts whose grammars will elicit meaningful encounters, it is also important for

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religious educators and spiritual directors to employ some of the same methods in selecting texts to be used in religious environments that will encourage spiritual encounters.

In this and the following two chapters, a structural analysis of a poem in German, English, and French is presented so as to assist spiritual directors and religious educators with the discovery of grammatical rhythms. Emphasis is on the points of grammar and the directional thrusts of the sentences in these three poems. Following each structural analysis is a section in which a grammatical rhythm is suggested for each poem. These chapters are very involved but must be covered in order to understand how imagery is formed from grammatical rhythms of poetic language.

Structural Analysis of a German Poem

A poem by the German poet, Johann Wolfgang von Goethe, easily elicits a grammatical rhythm which can demonstrate how the structure of German can influence the thought and behavior of its speakers and relate to their spirituality. Below is "Wanderers Nachtlied II" (Wanderer's Song at Night II) as it appears in print.[11]

Ueber allen Gipfeln
Ist Ruh,
In allen Wipfeln
Spuerest du
Kaum einen Hauch;
Die Voegelein schweigen im Walde.
Warte nur, balde
Ruhest du auch.

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The poem below is presented in form for structural analysis.

	1	2	3	4	5
1-	Ueber allen Gipfeln	Ist	Ruh,		
2-	In allen Wipfeln	Spuerest	du	Kaum	einen Hauch;
3-	Die Voegelein	schweigen	im Walde.		
4-		Warte	nur,		
5-	balde	Ruhest	du	auch.	

The five numbers to the left of the structural analysis represent the five complete thoughts in the poem. The five columns at the top of the structural analysis represent the five possible syntactical positions in the poem. The only position that consists of the same part of speech in all five thoughts is the second position because the finite verb is always the second element in a German independent clause. Since there are no complex verb forms, there is no secondary verb position at the end of any of the thoughts, with the exception of the direct object "einen Hauch" (a breath) of the verb "spuerest" (feel) in the second thought. Because direct objects are so closely related to their verbs, their syntactical position acts as a secondary element (V_2) to the finite verb.

Being the only word in the sentence with a stationary position, the finite verb can be seen as having a pivotal or axial function.[12] Those parts of speech which fall to the

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left of the finite verb are the emphasized parts of the sentence, and those parts of speech which fall to the right of the finite verb provide the natural conclusion to the thought and are, therefore, secondary in the communicative thrust of German thought.

Below is the structural analysis of the poem as it is transcribed into symbols designating grammatical classifications.

1	2	3	4	5
PPp	V	S,		
PPp	V	S	Am	DO;
S	V	PPp.		
	V	Am,		
At	V	S	Cj.	

The following list provides a description of the grammatical symbols used in the structural analyses of the poems selected from German, English, and French.

Adj = Adjective
Am = Adverb of manner
Ap = Adverb of place
Apu = Adverb of purpose
At = Adverb of time
Cj = Conjunction
Cp = Comparison
Da = Definite article
Do = First Direct Object
DO = Main Direct Object
G = Genitive (Possession)
Ng = Negation
N = Noun
PA = Predicate Adjective
PaPt = Past Participle
PaPrP = Past Participial Phrase

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PoP = Possessive Pronoun
PN = Predicate Nominative
PPa = Prepositional Phrase of agency
PPc = Prepositional Phrase of cause
PPm = Prepositional Phrase of manner
PPp = Prepositional Phrase of place
Prep = Preposition
ProA = Pronominal Adverb
PrPt = Present Participle
PrPtP = Present Participial Phrase
RC = Relative Clause
RPr = Relative Pronoun
S = Subject
SC = Subordinate Clause
Scj = Subordinate conjunction
V_1 = Auxiliary Verb
V_2 = Infinitive/Present or Past Participle, sometimes indication for a direct object

As there are five complete thoughts in Goethe's poem, there are five verbs to help us find the grammatical rhythm. To the left of the first verb (ist / is) is a prepositional phrase of place (Ueber allen Gipfeln / above all summits), emphasizing where the subject of the first thought (Ruh / peace, as in a calm) is. As the subject is to the right of the verb, this first thought exhibits an OVS word order.

The second thought begins in a parallel manner (as in Hebrew parallelism), suggesting some repetition. A prepositional phrase of place (in allen Wipfeln / in all treetops) takes the first position, again, in order to emphasize the where of the thought. As this line begins with an OVS word order, the subject is in the third position, to the right of the verb.

In the form of the second person singular familiar, the subject (du / you) lures the reader / hearer into the place

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of the poem. The verb (spuerest / feel) is a transitive verb (a verb that is incomplete without its direct object), pointing to its concluding part--its direct object (einen Hauch / a breath). The order of this thought can thus far be characterized as OV_1 SV_2 , in which "O" means "other element" (not necessarily the object), because the direct object is so closely linked to the verb that it takes on a secondary verb position.

The adverb "kaum" (scarcely) in the middle of the structure of the second thought plays an insignificant role because, according to German syntax, the least important part of the thought lies in the middle of the structure, that is, between the finite verb (position 2) and the end of the thought.[13] Because of both the position and the negative connotation of this adverb, the meaning of the predicate (verb plus its corresponding direct object) is altered only subtly. The negative subtlety is a typical means of effecting an understated surprise in German. With the addition of the adverb (kaum / scarcely) in the fourth position, the word order of the second thought can now be characterized as OV_1SOV_2.

The grammatical elements of the third or middle thought appear in regular word order (subject, verb, other element or SVO), accentuating the importance of the subject (die Voegelein / little birds). To the right of the verb (schweigen / are quite or hushed) is a prepositional phrase of place, stating where (im Walde / in the forest) the

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subject is. The syntactical position of this prepositional phrase of place reduces the importance of the where of the subject. This thought is the longest line in the printed text and is the only thought which has not been separated into several lines.

The regular syntax (SVO) of this third thought provides a comparative balance to the OVS orders of the first and second thoughts. By using the transcribed symbols, compare the abbreviated version of the structures of the first and second thought with the third thought to recognize the see-saw effect created by the verb (as an axis). The heavier weight of the see-saw is naturally on the first element in a German sentence, but the repetition of "PPp" in the first position of lines 1 and 2 further accentuates this heaviness. The position of "PPp" in the third thought is an attempt to balance the see-saw without making it too obviously symmetrical.

1-PPp	V	S
2-PPp	V	S
3-S	V	PPp

The fourth thought is an imperative thought. Imperative forms add weight to the verb because the subject is omitted. Latif points out that the subject is omitted because "the focal tension is centered in the intentional pattern of the expected consequent behavior and is typically

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concerned with supplying cues for action, rather than in providing elaborate or unambiguous statements of situations."[14] Because the subject is missing, the imperative verb is actually in the first position instead of the usual fixed second position.[15] However, for purposes of structural analysis, the question of the position of the imperative verb (first or second) is of little concern because both positions are tied together closely on the matter of emphasis.

As mentioned earlier, imperative forms speak directly to the reader / hearer. This imperative form (warte / wait) is the familiar singular (du) form (as is the case in most poetry), suggesting an intimate relationship. The use of the familiar imperative form confronts one personally and bids one strikingly to become involved. The adverb to this imperative thought (nur / only) is to the right of the verb and, therefore, secondary in importance. As a result of its secondary position, this adverb changes the manner of the action of the verb only casually. The syntax of this imperative thought is simply VO.

In the final thought the adverb of time (balde / soon) provides a sense of urgency not only because of its meaning, but also because this adverb appears to the left of the verb (ruhest / are to be in a state of peace). The subject (du / you) follows the verb so as to balance the inverted word order (other element, verb, subject or OVS) as in the first and second thoughts. The last word "auch" (also) is a

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conjunction and plays a minor grammatical role. This last thought exhibits an OVSO order.

The orders of the five thoughts can be shown in the following manner:

1-O V S

2-O V_1S O V_2

3-S V O

4- V O

5-O V S O

The last word of the last line of the poem (auch / also) plays, however, an important phonetic role. The sound in "auch" is used not only to rhyme with the word "Hauch" in the second thought, but primarily to extend the vocalic sounds.

The German "u," a vowel which is forced out through a rounded, open mouth like the position used when saying "ooh," is an unusual sound which is difficult for foreigners to imitate. Especially when a "u" is lengthened either at the end of a word, as in "du," or by the addition of an "h," as in the words "Ruh" and "ruhest," or when a "u" is preceded by the unusual German "r" in the words "Ruh" and "ruhest," an emotional nerve is touched in the reader / hearer.[16] The sound is revered for its emotional rarity in the same way that the "qu" sound in English is "the charm of some of our most musical words: queen, quest, quiet,

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requiem."[17] The theme of this poem (Ruh / peace) is now heightened by repeating the "u" sound in the first ("ueber" and "Ruh") and last ("ruhest" and "du") thoughts. Further, the inclusion of the wide-mouthed "auch"-sound (both the "a" and the "u" must be heard in the diphthong), in the words "Hauch" and "auch," and followed by the seemingly never-ending "ch" sound, sends the sound forth as if to fling the message onto the mouth of the one addressed.

Suggesting a Grammatical Rhythm for Goethe's Poem

In German, the grammatical rhythm is determined by looking at the syntax--the relationship of words to one another--and by paying particular attention to the pattern of words that is to the left of the verbs. In the first, second, and fifth thoughts, adverbial parts of speech (two prepositional phrases of place and one adverb of time) are placed in the first position, creating inverted word order (OVS). Inverted word order is used when an element other than the subject is to receive more emphasis. Thus, inverted word order surprises and suggests a tension. This tension and surprise lead to delaying the subject, which in cold prose would come first and would set the tone for the verbs.[18]

Tension is an important poetic ingredient. Syntactical tension means that two parts of speech are placed together when they are generally not thought of together. To place an adverbial part of speech (instead of the subject) to the left of the verb is not normal word order; it is seen as an

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inversion and is not only possible in German but is also quite desirable. As such, a type of syntactical metaphor is achieved.

Metaphoric expressions are made by putting together two things which are normally not thought of together and creating an alternative way of looking at things. Most poets try to write metaphorically by creating both semantic and syntactic metaphors because they recognize the alternative perspective achieved. As Carl Sandburg once said, "Poetry is the achievement of the synthesis of hyacinths and biscuits."[19]

The syntactical tension in this poem is furthered by adverbial grammar. As the word suggests, adverbs are related to verbs--they tell how, when, and where the verb is carrying on. The fact that the first, second, and fifth thoughts begin with adverbial parts of speech places more emphasis on the verb by subtly introducing the how, when, and where of the verb before the verb is formally introduced.

Significantly, the middle thought is the only thought presented with regular word order. Although inverted word order is stimulating, too much inverted word order would lose its effect. Thus, the normal word order in the third thought is a refreshing syntax in this poem and acts as a balance, by attempting to pull the word order of the poem back to the norm.

The fourth thought forms a third word order. The

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imperative form which pushes the verb to the first position (shown in the structural analysis under the second position) creates a syncopation because the reader / hearer is conditioned to hear the verb in the second position. This syncopation adds to the unusualness of the line and catches the attention of the reader / hearer.

If one looks at the overall syntax of the poem, one might say that the word orders of the five thoughts produce two grammatical schemes--a vertical and a horizontal grammatical scheme. A grammatical scheme is a term used to describe the movement of the grammar of a poem. The vertical grammatical scheme is a means of describing the movement in the poem from line to line, and the horizontal grammatical scheme describes the movement within the lines of the poem.

The vertical grammatical scheme is determined by the grammatical structures which begin the thoughts because the first element in a German thought indicates whether the word order will be a variation of SVO or OVS. The first, second, and fifth thoughts begin with an element other than a subject (O); thus, these thoughts are given the grammatical scheme letter "a." The third thought begins with a subject, and this thought is given the grammatical scheme letter "b." The fourth thought begins with the verb and is, therefore, assigned the grammatical scheme letter "c." The vertical grammatical scheme is then "aabca." Note the following illustration:

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a-O V S

a-O V_1S O V_2

b-S V O

c- V O

a-O V S O

The horizontal grammatical scheme is determined by looking at the movement of the grammar within the lines. The horizontal word order of each thought hammers out the most predominant part or melody of the grammatical rhythm because we symbolize horizontally from left to right--and not vertically from top to bottom.

All left-to-right symbolized languages focus on a right-end thrust, which is the point to which the direction of the sentence is moving. However, the horizontal movement of Goethe's thoughts tends to resist the right-end thrust of SVO or OVS word order, with the exception of the third thought which has a straightforward left-to-right SVO order that cannot deny right-end thrust. The fourth thought would thrust like the third thought, if the subject were included in the imperative thought, because the order would then be SVO. However, for the very reason that the subject is missing, the verb takes on added weight, thwarting the right-end thrust of its thought and returning the thrust toward the second position, toward the verb.

The first, second, and fifth thoughts may be categorized as having OVS order, but each thought has its

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particular version of that order. The first thought has the straightforward OVS order; the fifth thought is similar to the first thought but has an additional conjunction (auch / also) following the subject, suggesting an OVSO order. The second thought has a direct object which is so strongly attached to its verb that its order may be characterized as OV_1SOV_2.

All versions of OVS orders inherently resist right-end thrust. This resistance in independent clauses without complex verbs (that is, sentences that should move in a normal left-to-right order and should have a right-end thrust), shown now in four of five thoughts in Goethe's poem, exhibits an important difference in German from English and French.

The thrust of English and French syntax is from left to right because of the basic SVO order of these languages. Thus, English and French tend to accentuate the right-end thrust. Inversion (OVS) is possible in English and French and is used primarily for special effects, but inversion is not natural to English and French, as it is to German. Nor is inversion appropriate in English and French if the communication becomes confusing.

More commonly, in place of inversion, English and French postpone the subject by the use of introductory adverbial constructions, such as subordinate clauses, adverbs, or adverbial prepositional phrases. A pause after these introductory constructions (or a comma to indicate a

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pause) alerts the reader / hearer to the fact that the subject has been delayed, but is now next in coming. Delaying the subject is a periodic means of heightening the subject. The placing of some other element (O) than the subject (S) in the first position is used in English and French for emphasis (as in German), but the resulting end-thrusts are quite different between the corresponding orders of OSV (in English and French) and OVS (in German).

Delaying the subject in English and French does not disturb the left-to-right order. Because of the lack of inflection, English and French must keep the subject before the verb in independent declarative sentences in order to avoid misunderstanding. English and French have no fixed positions, as the fixed position of the verb in German; but they have an underlying assumption that the subject and the verb must stay close together and, most importantly, that the subject must precede the verb. As such, the subject has an assumed semi-fixed order in English and French (preceding the verb) as opposed to the overt fixed order of the German verb in the second position.

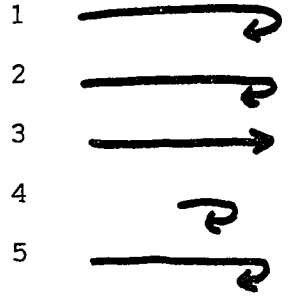
Such is not the case in German. Inversion in German means that the other element (O) and the subject (S) have switched positions. The subject, not the verb, has been pushed farther to the right. Since the verb has maintained its fixed position, the subject becomes less important and the verb becomes more important. Inversion in German (OVS) comes close to suggesting the Indo-European VS word order in

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which the verb, and not the subject, is again the primary element.

The combination of inversion and fixed verb order (OVS) in German thwarts a right-end thrust. The thwarting of the right-end thrust is a reversal of movement, similar to the reversal of movement in a negative expression.[20] By placing some element other than the subject in the first position and by delaying the subject until after the verb, the normal left-to-right thrust is confused, resulting in a tension. This tension centers itself in the verb which must constantly act as a pivotal force between position 1 (in the case of inversion, an element other than the subject) and position 3 (in the case of inversion, the subject).

If a preliminary sketch of the word orders of each line were to be made at this point, the movement would show resistance of right-end thrust except in the third thought. Compare.



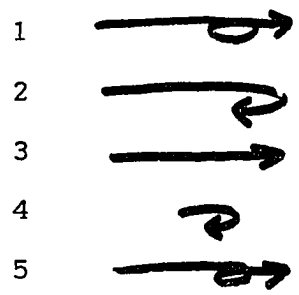
However, on top of this grammatical order (as a later linguistic level in the development of the poem, regardless of the order in which Goethe consciously thought) Goethe has

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chosen to use specific sounds to change the thwarting of right-end thrust. The OVS orders of the first, second, and fifth thoughts and the VO order of the fourth thought may resist right-end thrust, but the last words of these lines have projecting sounds. These sounds (discussed above) attempt to override the thrust of a syntax. Overriding a right-end thrust can be accomplished in an OVS or OVSO order because there is no secondary position to the verb. The word order of the second thought (OV_1SOV_2) carries a very strong right-end resistance because of its direct object so that the thought yields to the basic movement of German thought and cannot be overridden by any projecting sounds, such as "Hauch."

In summary, four of the five thoughts in Goethe's poem should inherently show a resistance to right-end thrust, but the extended sounds in the right-end position of the first and last thoughts have overridden this tendency by pushing the thrust farther to the right. The second thought (the thought with the direct object) presents itself as expected by ending in a movement that sends the reference back to the middle, back to the verb. The third thought carries itself in a straightforward line from left to right. The fourth thought (the imperative thought) should move from left to right, but because of its synthetic character, this thought also resists right-end thrust and returns to the verb. The following illustration can summarize the horizontal movements of the poem visually.

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Analyzing the thoughts according to their thrusts yields a horizontal grammatical scheme of "ababa." The first, third, and fifth thoughts thrust to the right, and the second and fourth thoughts return their thrusts to the verb.

Overall poetic rhythms are made up of opposing patterns or schemes. When the vertical grammatical scheme of aabca (the scheme that is determined by looking at the first position of each line) is opposed by the horizontal grammatical scheme of ababa (the scheme that is determined by looking at the thrusts of the individual lines), a tension forms in the fourth line. Note the following illustration to feel that tension. (VS = Vertical Scheme; HS = Horizontal Scheme)

	VS	HS
1-	a	a
2-	a	b
3-	b	a
4-	c	b
5-	a	a

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The first column stands for the vertical grammatical scheme, and the second column represents the horizontal grammatical scheme. The first and fifth thoughts have the same syntax and the same direction in thrust. The second and third thoughts have opposite word orders and opposite directional thrusts. If the pattern were maintained, the fourth thought would be expected to have a vertical "a" scheme to match the second because its directional thrust matches that of the second thought. Because this did not happen, a tension emerges between the first three thoughts and the last two thoughts.

Furthermore, the outer form of the poem might indicate that the tension is located in the fourth thought. Although the poem shows only a comma following the fourth thought (Warte nur, / wait), other printed texts, some printed earlier than the text chosen here, have indicated that a colon follows "Warte nur:".[21] A colon would signify more tension than a comma does.

The tense or emotional point in the poem also emerges as the reader / hearer becomes intimately involved in the poem. The first and third thoughts are descriptive, acquainting the reader / hearer with the context. The second and fifth thoughts are also descriptive, but the direct address of the second person pronoun brings the reader / hearer into the description. The fourth thought addresses the reader / hearer imperatively, inviting the reader / hearer into the hermeneutical triangle.

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The grammatical form of the poem is beginning to take shape. For a better design to describe the aabca / ababa grammatical rhythm of this poem, we must await a discussion of imagery.

Concluding Remarks

Two syntactical factors have allowed Goethe to organize his material quickly. The first factor is the fixed word order of the verb. Because the verb is in the second position, we can count on the tension to emerge from this position. The second factor is contingent upon the first; because the verb is fixed in the second position, it is easy to delay the subject and create inverted word order (OVS).

These two factors are extremely helpful in shaping images quickly, which in turn reflect spiritualities. Although these options are available to English and French, they are not normal options and are, therefore, not very often considered. These two factors become the most inviting factors of the German language to be considered by speakers of English or French for creating a clear, poetic speech. The opportunity is there for religious educators and spiritual directors to seize these two factors and learn how to integrate them into the language they use in their religious settings.

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NOTES

Chapter 4

[1] A similar way of looking at levels and stages is held by James Fowler, Stages of Faith, 274-75.

[2] Whorf, 25; and Edward Sapir, "A Study in Phonetic Symbolism," Journal of Experimental Psychology, no. 12 (1929): 225-39.

[3] Rohlfs, 233.

[4] Efficacious words are also used in magic and ritual. For an understanding of the role that the sound and meaning of words play in ritual, see Victor Witter Turner, The Ritual Process (Ithaca: Cornell Univ. Press, 1969). Also, Jean Makunga of the School of Theology at Claremont has been doing some very in-depth thinking in phonetic symbolism, including the relationship between the sounds and shapes of letters and their meanings. The assumption is that the sound and the shape of letters relate to perception. To date his thoughts are unpublished.

[5] Reinhard Doehl, "Apfel" [Apple] in Anneliese Senger "Konkrete Poesie und Literaturdidaktik: Zum Verhaeltnis von Theorie und Realisierung" [Concrete poetry and literary pedagogy: toward a relationship between theory and realization] in Konkrete Kunst - Konkrete Poesie [Concrete art - concrete poetry], ed. Wilhelm Ebert (Kastellaun: Henn, 1977), 28.

[6] See, for example, e. e. cummings, "what Got him was Noth," 95 Poems (New York: Harcourt, Brace, 1950), 30.

[7] Hans Glinz, The innere Form des Deutschen: Eine neue deutsche Grammatik [The inner form of German: a new German grammar], 5th ed. (Bern: Francke, 1952), 469.

[8] Brueggemann, Finally Comes the Poet, 82.

[9] Ricoeur, Interpretation Theory, 34-5.

[10] Richard N. Soulen, Handbook of Biblical Criticism, 2nd ed. (Atlanta: Knox, 1976), 84-5.

[11] von Goethe, "Wanderes Nachtlied II" [Wanderer's song of night II], Echtermeyer Deutsche Gedichte: von den Anfaengen bis zur Gegenwart [Echtermeyer German poems: from the beginning to the present], ed. Benno von Wiese (Duesseldorf: Bagel, 1963), 196-97.

[12] Scaglione, 174.

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[13] Scaglione, 174.

[14] Latif, 263, quoted from Lorimer.

[15] The imperative form introduces a third word order in German. The verb in an imperative statement is in the first position just as the verb is in the first position for yes/no questions. This still means that the verb is fixed; however, the definition of where the verb is fixed has now been expanded to include (1) the second position in independent declarative clauses, (2) the end position in dependent clauses, and (3) the first position in imperative statements and yes/no questions.

[16] The German "r" is produced so far back in the mouth that it resembles a vowel. Dabbing in comparative linguists will bring one in touch with the unusual role that the "r" plays in many languages. For example, think of the Asian difficulty to pronounce the English "r"; it becomes crossed with the English "l" (i. e. "fried rice" is heard as "flied lice").

[17] Smith, 4.

[18] Scaglione, 72.

[19] Carl Sandburg, Good Morning America (New York: Harcourt, Brace, 1928), x.

[20] Latif, 246, notes the reversal in movement in the negative.

[21] See for example Will Versper, ed., Die Ernte aus acht Jahrhunderten deutscher Lyrik [The harvest of eight centuries of German poetry] (Leipzig: Langewiesche/ Brandt, 1906), 177.

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CHAPTER 5

Structural Analyses Continued

Structural Analysis of an English Poem

A somewhat longer poem by John Greenleaf Whittier, entitled "First-Day Thoughts," has been selected to point out the relationship of the grammatical rhythm in English to imagery and meaning, both of which can be related to spirituality. Below is the poem as it appears in print.[1]

First-Day Thoughts

In calm and cool and silence, once again
  I find my old accustomed place among
  My brethren, where, perchance, no human tongue
  Shall utter words, where never hymn is sung,
  Nor deep-toned organ blown, nor censer swung,
Nor dim light falling through the pictured pane!
There, syllabled by silence, let me hear
The still small voice which reached the prophet's ear;
Read in my heart a still diviner law
Than Israel's leader on his tables saw!
There let me strive with each besetting sin,
  Recall my wandering fancies, and restrain
  The sore disquiet of a restless brain;
  And, as the path of duty is made plain,
May grace be given that I may walk therein,
  Not like the hireling, for his selfish gain,
With backward glances and reluctant tread,
Making a merit of his coward dread,
  But, cheerful, in the light around me thrown,
  Walking as one to pleasant service led;
  Doing God's will as if it were my own,
Yet trusting not in mine, but in his strength alone!

A structural analysis, as in German, with the verb acting as an axis is not possible in English because there is no fixed position. However, the heavyweights of the

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English sentence, or those words which receive a heavy accent, will set the rhythm into motion. As expected, the heavily accented words are significant parts of speech. For example, subjects and verbs are heavily accented because they are indigenous to the thought. In most instances the verb receives an even heavier accent than the subject because the verb is the meat of the discourse. As Ricoeur points out, a grammatical subject can be lacking, but not the predicate.[2] Although the English verb does not have an axial position as in German, it is still the indispensable and determinative factor in the sentence.

Likewise, independent clauses receive a heavier accent than dependent clauses do, following the logic that independent clauses contain the more important thoughts of a sentence. Modern English prose and poetry are characterized as having many complex sentences, but that has not always been the case. Anglo-Saxon had a paratactic structure. Paratactic sentences are composed of related clauses in a series without the connecting words, as in "I came, I saw, I conquered." Many historical linguists believe that most European languages gradually moved from a paratactic structure, by expanding complements, phrases, or parts of speech as elements of an independent clause, to a hypotactic structure.[3] The hypotactic sentences of modern English are composed of unequal parts, in which one part is more important than the rest, as in "I conquered because I came and saw." Because hypotaxis is presumed to play a more

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important role in English than in German and because hypotaxis is important for understanding grammatical rhythms in English, this aspect of accent should be further explained.[4]

Because hypotaxis is important to English, it seems necessary to explore this grammatical structure before returning to Whittier's poem. Hypotaxis can be formed in two ways. For instance, "I conquered because I came and saw" is called a loose hypotactic sentence structure. A loose structure is a complex sentence in which the main clause (I conquered) comes first, followed by dependent clauses (because I came and saw), or other modifying elements. The reverse, as "Because I came and saw, I conquered," is called a periodic hypotactic sentence structure. A periodic structure is a complex sentence in which the main clause (I conquered) comes at the end. Short sentences are often periodic; long sentences tend to be loose. Since the mind grasps the thought of a short sentence, or even of a moderately long one, so quickly, it is only in long sentences that periodic structure has any noticeable psychological effect.[5]

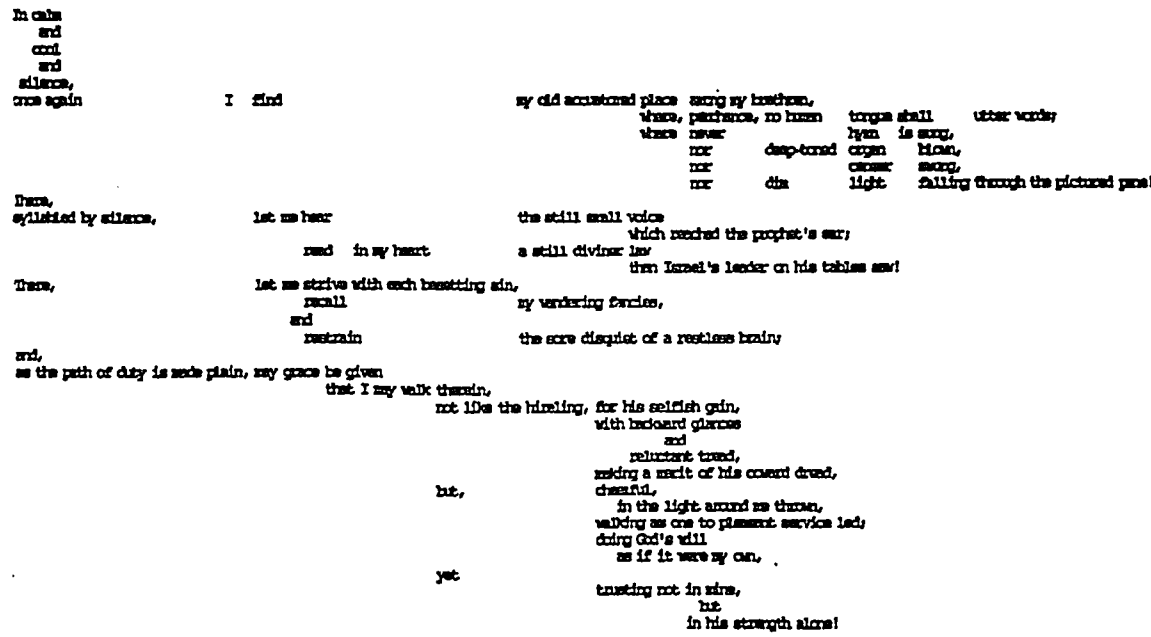
One psychological effect of hypotaxis is the sense of suspense. The periodic sentence builds suspense by holding up the meaning until the end and forcing the reader / hearer to wait for the main thought and to consider first the various details upon which the main thought is based. Overuse of periodic structure carries the technique too far, becoming more of a quaint mannerism than a poetic technique.

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A further psychological effect of hypotaxis is the sense of hierarchy in subordination. However, hierarchy can move top down or bottom up. Loose hypotaxis creates a descending step-like image from the more important to the less important or top down. Periodic hypotaxis creates an ascending step-like image from the less important to the more important or bottom up.

As a means of adding rhythm to the otherwise monotonous analytic SVO syntax in English, subordination is used frequently. Short sentences give the effect of random thoughts and impressions; but because we have learned to think in broad statements (somewhat a result of the analytization of English), the periodic and loose hypotactic variations work well in English.

Now, let us return to Whittier's poem. The structural analysis of "First-Day Thoughts" appears below in a reduced form to fit on the page.



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Next, the structural analysis is transcribed into grammatical symbols. The transcription is single-spaced to accommodate the size of the paper.

```
PPm
 Cj
PPm
 Cj
PPm,
At              S  V          AdjDO PPp,
                                 SC(AP,At,Ng/AdjS V1V2DO);
                                 SC(APNg/At     S V1V2),
                                   (  Ng/Cj  AdjS  V2),
                                   (  Ng/Cj     S   V2),
                                   (  Ng/Cj  AdjS   V2PPp)!
Ap,
PaPtP(PaPtPPa)     V1Do V2     AdjDO
                                 RC(S V G-DO);
                       V2PPp AdjDO
                                 Cp(Scj G-S PPp V)!
Ap,                V1Do V2PPt,
                        V2     AdjDO,
                     Cj
                        V2     AdjDO-G;
Cj,
SC(Scj S-G V1V2PA) V1S V2V3
                          SC(Scj S VV Ap)
                               Ng/Cp(S,PPc,
                                       PPm
                                        Cj
                                       PPm,
                                       PrPtP[PrPtDO-G]),
                               Cj,     Adj,Ap PaPtP(PPpPaPt)
                                       PrPt PaPtP(PPpPrPt);
                                       PrPtP(PrPt G-DO)
                                               SC(Scj SVPN),
                               Cj
                                       PrPtP(PrPt Ng/PPm,
                                                    Cj
                                                  PPm)!
```

Because of the length and complexity of Whittier's thoughts, it is difficult to line up the parts of speech in columns. Also, because English lacks a fixed position (such as the German finite verb), the rigidity of lining up parts

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of speech in columns must be suspended somewhat in order for the structural layout to function.

The first position in an English thought is as important as that of the German thought, but for different reasons. The analysis of the German poem showed that the first position is the emphasized position in the sentence and functions like a downbeat. The first position in the English thought is also an emphasized position, but instead of a downbeat, Wilson describes the first position as a churning of the mind to set the thought in motion.[6] For example, usually the first position is the subject, closely followed by its verb. Otherwise, if the first position is something other than the subject, a pause, frequently indicated by a comma, suggests that the churning is taking place.

The first of three major thoughts in Whittier's poem is heavy with grammatical repetition. The initial repetition is in the form of three prepositional phrases of manner, combined poetically into one. The objects of the three prepositional phrases are connected by the conjunction "and" (in calm and cool and silence) instead of by the commas of a series (in calm, cool, and silence), making the form less of a discursive series and more of a unit. An adverbial phrase of time (once again) follows, the meaning of which suggests repeated behavior. Both adverbial expressions introduce the context in general terms, allowing the reader / hearer a point of reference to understand how and when the subject

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(I) finds its direct object (my old accustomed place). Another prepositional phrase (among my brethren), this one of place, follows the direct object, further identifying where the subject's place is. Thus, the manner, time, and place of the context surround the main parts of the thought (subject, verb, and direct object) succinctly. Note the following illustration to point out the cushioning effect of the adverbial parts of speech (positions 1, 2, and 6) on the meat of the thought (positions 3, 4, and 5).

1	2	3	4	5	6
PPm	At	S	V	DO	PPp

Five subordinate clauses continue the description of this place. The make-up of the repetitious progression from the first to the fifth subordinate clause elicits a bouncy step-like descending rhythm. The first subordinate clause is a full clause, composed of an introductory subordinate conjunction (where), acting as an adverb of place, an adverb of time (perchance), a negated subject with a modifying adjective (no human tongue), a verb phrase (shall utter), and a direct object (words).

The second subordinate clause is somewhat more compact. The components are the same subordinate conjunction (where), a negative adverb of time (never), a subject without a modifying adjective (hymn), and a passive verb phrase (is sung), emphasizing the deed (the verb) of the thought rather than the agent (no human tongue).

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The third subordinate clause is shorter than the first two, consisting of a mere past participial phrase. The subordinate conjunction and the auxiliary verb are missing because the thought can be understood from the preceding grammatical repetition. There is also no preliminary adverb; however, a negative conjunction (nor) picks up on the series. The mere phrase--a subject (organ) with its hyphenated modifier (deep-toned) and a past participle (blown)--expresses the third dependent thought completely because of the attachment to the above grammatical repetition.

The fourth subordinate clause (also appearing merely as a past participial phrase) is the shortest. Another negative conjunction (nor), a subject without any modifier (censer), and a past participle (swung) are the components. As in the third subordinate phrase, this fourth subordinate phrase depends upon the above grammatical repetitions for comprehension.

The fifth subordinate clause spreads itself across the page in concluding manner but without the adverbial introduction. This fifth clause continues the negative portrayal by repeating the negative correlative conjunction (nor) to introduce the modified subject (dim light). Although this clause is represented by a present participle (falling) instead of a past participle, as in the three preceding passive phrases ("sung," "blown," and "swung"), the auxiliary verb (is) is missing again; however, clear

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comprehension is possible because of the grammatical repetition. Further, this present participle is active and progressive, suggesting a dynamic process as opposed to the static state of the three preceding past participles ("sung," "blown," and "swung"). A prepositional phrase (through the pictured pane), which reveals where the subject (dim light) is falling, ends the thought.

The description of this place is in negative terms because what is lacking is more revealing than what is present. Note the following illustration which highlights the descending rhythm formed by the five subordinate clauses. The final subordinate clause characterizes the landing of the descent by the addition of extra words to draw out the thought.

SC/Ap,	At,Ng/Adj-S		V_1V_2	DO
SC/Ap	Ng/At	S	V_1V_2	
	Ng/Cj	Adj-S	V_2	
	Ng/Cj	S	V_2	
	Ng/Cj	Adj-S	V_2	PPp

The alliteration found in the last two words of this thought (pictured pane) points back to the same poetic device at the beginning of the poem (calm and cool), providing unity to the sound of the thought.

Now that the context is dramatically made clear, Whittier introduces his second major thought. This thought

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also begins adverbially (there), described further by a charming past participial phrase of alliteration (syllabled by silence), acting as an adverb of manner. The word "silence" is repeated in approximately the same position as it was in the first thought. In fact, the metric is the same. Compare.

In calm and cool and silence
There, syllabled by silence,

The verb (let) is a causative imperative which leads naturally to its dependent infinitive (hear). As transitive verbs, both the imperative and the dependent infinitive point to their objects--"me" as the object of "let," and "the still small voice" as the object of "hear." A relative clause (which reached the prophet's ear) follows the direct object in modifying manner. The first clause of this second major thought is cushioned by modifying parts of speech, as was the case in the first thought. Note the following illustration in which positions 1 and 2 modify position 3 (the imperative with its direct object and the dependent infinitive), and position 5 modifies position 4 (the direct object). Note also the creation of a more synthetic syntactical syntax by the omission of the imperative subject.

1	2	3	4	5
Ap	Am	V	DO	RC

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The next four clauses of the second major thought are also imperative formulations. In reality, there are two independent imperative thoughts in this section. The first full imperative is followed by a partial imperative. Note.

. . . let me hear the still . . . ;
Read in my heart . . . !

The second full imperative thought is followed by two more partial imperative clauses. Note.

. . . let me strive with each besetting sin,
Recall my wandering . . . ,
and restrain the sore . . . ;

In fact, the printed text shows an exclamation point following the second partial imperative clause (Read in my heart a still diviner law than Israel's leader in his tables saw!). This exclamation point indicates that the second major thought stops at this point and that the third major thought begins with the next imperative clause. Dividing the major thoughts in this manner is valid especially since the next punctuation signaling the end of a thought is at the end of the poem, indicating that all three thoughts end with exclamation points. However, the resulting difference in grammatical rhythms using three thoughts versus four thoughts in this particular poem proves to be very minimal.

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Because all five imperative thoughts (both full and partial) are so much in grammatical rhythm with one another, all five clauses can be considered as a unified thought. These five imperative clauses balance the five subordinate clauses of the first thought in length and somewhat in progression.

In a similar descending fashion to the subordinate clauses of the first thought, the second imperative begins as a shortened version of the first. The imperative verb "let" and its direct object "me" are missing because they are understood by the grammatical rhythm of the new dependent infinitive "read" and its direct object "a still diviner law." The repetition of "still" provides continuity to the preceding direct object (still small voice) and off-sets the negative conjunctions (nor) of the first major thought. A prepositional phrase (in my heart) is adverbial to the infinitive "read." Next follows a contrast (than Israel's leader on his tables saw) to the adjective (diviner) of the preceding direct object, expressing additional information about the direct object (a still diviner law). This contrast also acts as a grammatical balance to the relative clause of the first imperative expression, as can be seen in the following illustration.

V_1 DO V_2 Adj-DO
RC(S V G-DO);
V_2 PPp Adj-DO
Cp(Scj G-S PPp V)!

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Because the historical reference to Moses' encounter with God at Mt. Sinai might divert attention from the present, an adverbial "there" abruptly returns the reader / hearer to the scene of the plea. In parallel structure Whittier continues his bid with three more causative imperative forms. The first of these three imperatives (let me strive) is complemented adverbially with a prepositional phrase of time (with each besetting sin). The next two imperatives are missing and are understood by the grammatical repetition of the dependent infinitives ("recall" and "restrain"). These last two infinitives point to their direct objects ("recall" + "my wandering fancies" and "restrain" + "the sore disquiet"), the latter with a genitive (of a restless brain).

When all five imperative forms are seen as a unit, a poetic formulation of the complements is noticeable. The first, second, fourth, and fifth dependent infinitives have direct objects. Direct objects are the complements of transitive verbs. Transitive verbs produce more concrete imagery than intransitive verbs do. In addition to its direct object, the second dependent infinitive is also modified by a prepositional phrase of place. The middle or third dependent infinitive is intransitive, being complemented adverbially. Intransitive verbs are generally less direct in their communicative thrust than transitive verbs. The poetic structure of these five imperatives elicits strong direct imagery, softened by the lack of a

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direct object in the middle, as can be noted in the following shortened illustration of the five imperative thoughts.

V_1 DO	V_2	Adj-DO	
	V_2	PPp	Adj-DO
V_1 DO	V_2	PPt	
	V_2	Adj-DO	
	V_2	Adj-DO-G	

The third thought is not explicitly separated from the second thought, but the two are connected by a semicolon and the coordinate conjunction "and." The verbal mood changes enough, however, to warrant a division into another major thought. The first major thought of the poem is in the indicative mood, the second is in the imperative mood, and the third is in the subjunctive mood. As the present subjunctive mood has practically been erased from modern English (with the exception of the use of the word "may" and a few very minor forms), the imperative and the subjunctive moods are often interchanged. This is why Whittier can move so smoothly from one thought into the next. However, the use of "may" makes the change from imperative to subjunctive deliberate. Yet, the change is very subtle; imperative is more aggressively direct, and subjunctive is more reservedly polite.

An adverbial subordinate clause of time (as the path of

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duty is made clear) introduces this third major thought. Introductory adverbial clauses act in a similar manner to regular adverbial phrases; they help to build a suspense by holding off the main elements of the thought. As clauses are generally longer than phrases and are also more complete, introductory adverbial clauses exhibit clearly how the beginning of an English thought works hardest in order to prepare the argument (see Chapter 3, notes 28 and 29).

This thought is more than an argument. The present subjunctive form (may) indicates that this thought is a supplication. Moreover, the supplication is one of deed, made evident by the use of the passive infinitive (be given). Passive forms shift the emphasis away from the actor and to the action. The actor is either omitted or relegated to a subordinate position in the passive sentence. By making the verb passive, the direct object of the action in the active sentence becomes the grammatical subject of the passive sentence. Thus:

> May someone (presumably God) give grace.
> ("grace" is the direct object of the action)

is changed to:

> May grace be given.
> ("grace" is the grammatical subject of the action)

From this point on until the end of the poem, two dependent clauses of purpose modify the supplication

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adverbially. The first clause continues the subjunctive mood (that I may walk therein). A negative comparison further describes this supplication (not like the hireling). This negative comparison balances the negative description at the beginning of the poem. Introducing an idea by means of its negative aspects is another measure by which English can hold on to the suspense in order to thrust out the positive thought more dramatically.

Three adverbial prepositional phrases describe the action of the negative comparison (the hireling). The first explains the purpose of the hireling's actions (for his selfish gain). The second and third, combined into one, show his manner of acting (with backward glances and [with] reluctant tread).

Within these two concluding subordinate clauses is a series of present participial phrases which further modifies the supplication adverbially. The first present participle (making) with its object (a merit) and a genitive (of his coward dread) presents the result of the action of the hireling in vivid imagery. A sign of the flip side of this negative action is the conjunction "but." The positive action is described first by the word "cheerful." Whittier exhibits a slight twist in meaning by using the adjectival form (cheerful) instead of the expected adverbial form (cheerfully). To underline this twist, Whittier surrounds the adjective by commas (as a pause) to show its unusual function. In prose, an adverb would have been expected to

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indicate how the action of the supplication is to be carried out; however, the denial of poetry to adhere to strict grammatical rules allows Whittier the right to poetic license.

Next, the positive comparison is described by two prepositional phrases of place (in the light / around me), the latter of which is couched in a past participial phrase (around me thrown). The past participle is at the end of its phrase, as in German fashion (instead of in its usual position at the beginning), for reasons of rhyme. This line contrasts with the beginning lines of the poem both in topic and structure. In the first thought the light is falling, and in the contrasting line the light is thrown. Also, the first thought shows a present participial form (nor dim light falling), followed by a prepositional phrase (through the pictured pane). The contrasting line ends with a past participial form (around me thrown), preceded by a prepositional phrase (in the light). Compare.

Nor dim light falling through the pictured pane!

versus

in the light around me thrown,

Now compare the same constructions using the grammatical symbols to see the obvious parallel constructions.

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PrPtP. . . PPp

versus

PPp. . . PaPtP

The poem ends on a dynamic note, indicated by three present participial phrases.

Walking as one to pleasant service led;
Doing God's will as if it were my own,
Yet trusting not in mine,
but in his strength alone!

Present participles imply a process that continues to flow from the experience of the poet, through the text, to the experience of the reader / hearer. Past participles imply a finished action or state that makes the communication difficult for the reader / hearer to appropriate. Present participles are, therefore, more dynamic in their communicative thrust than past participles.

The first present participial phrase belongs to the first subordinate clause, having merely been interrupted by the negative comparison. Note.

that I may walk therein,
. . . . . .
Walking as one to pleasant service led;

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On the heel of the first present participle (walking) is a positive comparison (as one) to offset the negative comparison describing the hireling. Negative / positive arguments are expressed according to a grammatical pattern. For example, the comparisons (like the hireling / as one) surround the present participles (making / walking), balancing the negative (not) / positive (but) structure. Through repeated use this standard grammatical construction becomes an active agent in communicating the message. Compare the following phrases:

Not like the hireling, . . . Making
But, ... Walking as one

along with the following transcription to recognize the framing effect of the negative / positive argument.

N/Cp S, ... PrPt
Cj . . . . . PrPt Cp S

A past participial phrase (to pleasant service led) modifies the positive comparison (one). The past participle is again at the end of the phrase (as would be the case in German), instead of at the beginning, to match the structure of the preceding line. This first present participial phrase is punctuated with a semicolon, indicating the close of the first subordinate clause.

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The next two present participial phrases belong to the second subordinate clause. The introductory part of the second clause (that I may walk therein) is missing because it is understood by the repetition of grammar. The final supplication is voiced in the present participles "doing" and "trusting." The first is a transitive present participle, pointing to its direct object (God's will). The second is an intransitive present participle, pointing to its prepositional phrases (in mine / in his strength).

Looked at as a unit, the three present participial phrases reveal a slight pattern. The first and third present participial phrases are intransitive, focusing on how the action is being done. The middle present participial phrase is transitive, pointing directly to its object (God's will). By placing the transitive construction in between the two intransitive phrases, the directness of the transitive form is softened and less aggressive. Compare the following phrases:

> Walking as one to pleasant service led;
> Doing God's will as if it were my own,
> But, trusting not in mine but in his strength alone.

along with the transcribed form to understand the alternating use of intransitive and transitive forms.

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PrPt + Am

PrPt + DO

PrPt + Am

In another positive comparison (as if it were my own), Whittier introduces the conditional mood. From the beginning to the end of the poem, Whittier has expressed his thoughts in four moods. The movement in moods is one of a gradual attempt to involve the reader / hearer in the poem.

The description of the indicative mood in the first major thought provides a point of reference for the reader / hearer. Although the direct address of the imperative in the second major thought is presumably directed to the divine, the use of the second person introduces intimacy, implying that the reader / hearer is privileged to listen in.

The subjunctive mood of the third major thought adds, in addition to a measure of respect, a sense of inclusiveness. Because the subjunctive mood is less direct than the imperative mood, it removes some of the intimacy by extending its reference to a wider circle, involving the reader / hearer more concretely.

Finally, the conditional mood provides both the poet and the reader / hearer with a desired status, one that is neither in the experience of the poet nor in the experience of the reader / hearer, and creates a new position to which both may strive. The conditional mood signifies the ultimate of the petition.

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Because the conditional mood is contrary to fact, a positive "real" condition naturally follows, as can be observed in the "as if . . . / yet" construction. Then follows the final negative (not) / positive (but) approach of stating a point. In contrast to the negative / positive construction of the "hireling" and the "one," this negative begins with a shorter form (a type of loose construction), allowing the concluding positive construction to extend its point.

The possessive pronoun "mine" is a synthetic form for "my strength," remaining from the days of inflection. When possessive pronouns come before their references, they provide suspense by making the reader / hearer wait for the more analytic explanation. Note.

not in mine (literally in my strength),
but. . . . . in his strength

The final word is fitting as a closing because it points back to its antecedent, in order for the positive side of the argument (in his strength) to be further enhanced.

Some Dynamics of English Grammatical Rhythm

The short description of English grammar and word order in Chapter 2 and the discussion on English heavyweights in Chapter 3 have revealed several dynamics. The most obvious dynamic is the basic SVO order in declarative statements with its straightforward right-end thrust. A second

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dynamic, a more basic component of SVO order, is the need in English to keep the subject and the verb close together and to insist that the subject precede the verb (SV) in declarative statements.

A third dynamic is a desire to work at the first part of the thought so as to make the right-end thrust ever so much more effective. This dynamic is characterized by a periodic or ascending force in which the beginning elements of a thought lead up to the important elements, the subject and verb. Because there is usually a pause or a comma following this introductory work and preceding the subject, the order might be characterized as O,SVO.

A fourth dynamic, the adjective-noun order of the noun phrase (found both in English and German), plays a minor but unique role in grammatical rhythm. Initially, the adjective -noun order of the noun phrase stands out as an element of English thought which proceeds in the opposite (right to left instead of left to right) direction. For example, the first three dynamics mentioned above proceed in a left-to-right order (SV, SVO, and O,SVO). Further, the O,SVO order accentuates the left-to-right order by showing an initial hierarchical ascent from less important to more important, followed by a straightforward right-end thrust. Some linguists attribute this ascending adjective-noun order in English and German noun phrases to an incomplete shift from a synthetic Indo-European SOV order to the modern analytic SVO order.[7]

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However, because of the persistent resistance to right-end thrust in German (discussed in Chapter 4) and the overt right-end thrust in English (under discussion in this and previous chapters), the adjective-noun order of noun phrases shows different tendencies in English than it does in German. As the internal make-up of noun phrases is not a major contributor to sentence thrust, the directional make-up of noun phrases does not revert the direction of the sentence thrust, as, for instance, the direct object or the secondary part of the verb does in German independent clauses (discussed in Chapter 4). Quite to the contrary, noun phrases are influenced by the macrostructure of the sentence and, therefore, reflect what is happening in the sentence at large.

The right-to-left (Adj-N) order of the German noun phrase reflects the right-to-left order of many components of the German sentence, or more accurately stated, reflects the resistance to the right-end thrust in German OVS syntax. Compare.



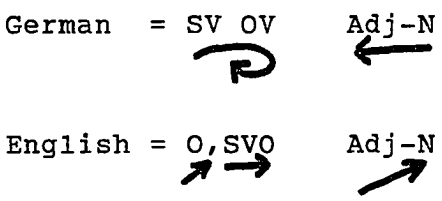
In English, the adjective-noun order functions in the reverse direction. At first glance, it may look like the Adj-N order would be a counter thrust to the overwhelming left-to-right order in English. However, the macrostructure wins out. Let us look at this more carefully.

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Despite the synthetic ordering of the English adjective-noun phrase, the construction has little to no influence on the overall syntax of an English thought. Because this construction is a mere phrase, or a microstructure, it can hardly influence the macrostructure of the thought.

Conversely, the micro-Adj-N order takes on the qualities of the macrostructure in which it exists. Perhaps the micro-Adj-N order exists in the macrostructure order of SVO or O,SVO. If the micro-Adj-N order exists in an O,SVO macrostructure, then the micro-order takes on the qualities of its macro-order. As the O,SVO order is a periodic order, the direction of the thrust would be left-to-right.

Now compare the way the Adj-N constructions function between German and English by looking at the following illustration.



The same directional thrust applies to another English dynamic. As a microstructure, the genitive or possessive form can be both a right-to-left and a left-to-right order. For instance, the sentence "The coat of the girl is not here" contains a genitive construction (of the girl). This

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construction modifies the preceding noun phrase (the coat). The genitive construction is an analytic ordering because the genitive follows that to which it is possession--the lesser follows the greater.

However, it is obvious to speakers of English that we can say this thought in another way. We can say "The girl's coat is not here." This second example is a synthetic ordering because the genitive construction precedes its noun phrase, serializing the construction from right-to-left. Although English has the option of using both orders, the genitive is more often placed before its noun phrase, as in "the girl's coat." Thus, the synthetic genitive construction finds its way into analytic English.[8]

However, despite the synthetic ordering of the second genitive construction, this construction has just as little influence on the direction of the sentence as the noun phrase does.

To summarize: Two English constructions which serialize from right-to-left do not function as in German. In fact, these two constructions function in the reverse order of German if they are found in an analytic macrostructure.

Suggesting a Grammatical Rhythm for Whittier's Poem

The three major thoughts in Whittier's poem all have heavy introductions, exhibiting a periodic or O,SVO dynamic. In other words, all three of the thoughts work hard at the beginning before the main elements, the subject and the

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verb, are introduced. However, only the first thought has a true O,SVO word order. The second thought is an imperative in which the subject is missing, and the third thought is a subjunctive wish in which the subject and verb have switched positions. The macrostructure of the three thoughts can be characterized in the following manner:

1 - O, S V O

2 - O, V O

3 - O, V S O

One easily observed element in the macrostructure is the balance between the first and third thoughts and the cushioning effect of the first and third thoughts on the second thought. The first and third thoughts have subjects and verbs, whereas the second thought shows only a verb. Further, whereas the subject precedes the verb in the first thought, the subject follows the verb in the third thought. In remembering that the first thought is indicative, the second thought is imperative, and the third thought is primarily subjunctive, the macrostructure shows how the imperative thought is highlighted as being the center of the poem or the pivotal point from which the poem has moved from the descriptive indicative to the wishful subjunctive. Despite the switch in the positions of the subject and verb in the first and third thoughts, the macrostructure of this poem might be characterized as having an "aba" vertical grammatical scheme. Note.

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Thought	Syntax	Scheme
1	O, S V O	a
2	O, V O	b
3	O, V S O	a

The microstructure of each thought is far more complex. Even though the word orders of the three thoughts begin in periodic sequence with heavy introductions, the end of each thought feels much heavier than the beginning. The structural analysis of Whittier's poem (in both the reduced form and in the transcribed grammatical symbols) shows more repeated grammatical structures at the end of each thought than at the beginning. Allowing "O" to represent all grammatical elements (excluding coordinating conjunctions) other than the subject and the verb of each independent clause, the microstructure might be represented in the following manners:

A quasi-vertical representation:

1st thought	2nd thought	3rd thought
O	O	O V S O
O	O V O	O
O	O	O
O, S V O	O	O
O	O	O
O	O V O	O
O	O	O
O	O	O
O		O
		O
		O
		O

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A horizontal representation:

1st thought = 0000, S V 000000

2nd thought = 00 V 0000
0 V 000

3rd thought = 0 V S 000000000000

Immediately one notices that the second thought, the imperative thought, is actually two imperative thoughts, as discussed above.

The first thought is an example of how analytic English has become. Ten grammatical elements or forty-three words hinge on just two tiny words--the subject and the verb (I find). A more synthetic language would have said the same thing with fewer words. Another sign of the analytic character of the sentence is the transitive verb (find), which further moves the thrust of the sentence to the direct object (my old accustomed place), accentuating right-end thrust.

However, despite its analytic make-up the explanation in the first thought indicates how rich English has become within its analyticism as a result of hypotaxis. For example, the heaviness at the end of the first thought is a further description of the direct object (my old accustomed place). Thus, instead of being introduced as a new thought, which would start again at the left, subordination (in this case in the form of subordinate clauses) varies its otherwise purely analytic thrust by using hypotaxis.

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The prepositional phrase of place (among my brethren) following the direct object is overshadowed by the direct object and its subordinate clause descriptions and feels out of place. One wants to set this prepositional phrase of place under its own category--for example, in the first position where we find the other adverbial parts of speech, giving "among my brethren" a related grammatical repetition. If that were done, the word "where" would relinquish its subordinate role and follow suit to highlight its adverbial role. The word "perchance" would then do the same. The rest of the sentence elements would fall under normal SVO categories. Note the following illustration to see the paratactic relationship if the subordinate clauses were not used.

Adverbial elements	Subject	Verb	Other elements
PPm			
At	S	V	O
PPp			
Ap			
At	S	V	O

However, because the sentence is hypotactic, the use of "among my brethren" at the right end and the double function of "where" (as an adverbial reference and a subordinate conjunction) simply remind the reader / hearer of the

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grammatical repetition at the beginning of the thought without interrupting the right-end thrust. Note the following illustration to feel the hypotactic force of the direct object and its corresponding subordinate clauses.

PPm
At S V DO PPp
At/Scj . . .
. . .
. . .
. . .
. . .

We might now characterize this thought as O,SVO_1O_2, with O_2 representing the five subordinate clauses which modify O_1 (the direct object).

$O,$ S V O_1
O_2

Both the quasi-vertical and the horizontal representations of the microstructure shown above indicate pure parataxis in the second thought. The first part of this thought sets the pattern for the second part, especially since the first part has exactly one element more in the first and the last position than is the case in the second part. The thought might be characterized as O,VO^2.

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The third thought is very hypotactic. As such, this thought resembles the first thought, with the exception that the last position in the third thought has more grammatical repetition than the last position of the first thought. The difference is that the first thought exhibits a negative description without a positive coordinate, and the third thought shows both a negative comparison and its positive coordinate. This third thought might be characterized now as $O,VSO_1O_2O_3$.

Placing the three together, we see the following patterns:

	either	or
1 -	O,SVO_1O_2	O,SVO_1O_2
2 -	O, VO^2	O, VO
		O, VO
3 -	$O,VSO_1O_2O_3$	$O,VSO_1O_2O_3$

The right-end thrust of the left-to-right word order in English is evident in the first thought. However, there might be a question about right-end thrust in the third thought because of the inverted word order (OVS). In German, we found that inverted word order tended to resist right-end thrust because the subject had been moved to an unimportant position, and the force of the end of the sentence returned the communicative thrust to the verb. This would also be the case in English in the third thought

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if the sentence were in the active voice. As mentioned in Chapter 2, the active voice is assumed by most linguists to be the natural order.[9] If that is the case, then the subject in the passive voice, which is the direct object in the active voice, plays a very subtle role in communicating thrust. The combination of the passive verb (may be given) and the grammatical subject (grace) pulls the communication to the right because the passive statement, as a mere substitute for the natural order of the active statement (SV), reflects the sense of its stronger, that is, active counterpart.

However, there is a question of right-end thrust in the second sentence. The directional thrust of the imperative works the same way in English as it does in German because these two languages form the imperative by using the same word order. In Chapter 4 we noticed that imperative sentences return the right-end thrust to the verb.

Thus, the thrust of the three thoughts might look like the following illustration, exhibiting a horizontal grammatical scheme of "aba."

Thought	Thrust	Scheme
1	→	a
2	↱	b
3	→	a

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The other shape of Whittier's poem does not give too much of a clue to the grammatical rhythm of the poem, but the outer shape will become more apparent as the image is sketched.

In summary, the grammatical rhythm for Whittier's poem can be described as having a vertical and horizontal scheme which looks the same--"aba." A discussion in subsequent chapters will reveal that the "aba" grammatical scheme is less poetic than the scheme we encountered in German.

Concluding Remarks

The most problematic factor in English for finding poetic grammatical rhythms is the lack of a fixed position from which to start. However, by virtue of the accentual heavyweight, the close positioning of the subject and verb presents itself as a nuclear beginning. Thus, the overall syntax of English assumes an SVO or O,SVO order.

Both the SVO and the O,SVO orders are analytic word orders. The dominant character of analytic word orders in English shapes less poetic grammatical rhythms than were encountered in German. Awareness of the dominant analytic character in English becomes important for religious educators and spiritual directors because the analytic character will show up in the imagery conveyed, making the imagery less clear than was the case in German. There are ways in which some of this analyticism can be corrected. Subsequent chapters will discuss some changes so that imagery can become clearer and more focused for conveying meaning.

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NOTES

Chapter 5

[1] John Greenleaf Whittier, "First-Day Thoughts," The American Tradition in Literature, vol. 1, eds. Sculley Bradley, Richard Croom Beatty, and E. Hudson Long (New York: Norton, 1956), 1356-357.

[2] Ricoeur, Interpretation Theory, 10, citing Beneviste.

[3] Scaglione, 7.

[4] These are not Scaglione's words, but the implication of his note on page 8: "Generally speaking, it might not be unfair to assume that German is naturally less rather than more hypotactic than most neighboring language," supports this idea. There are characteristics of paratactic structure particularly in the German tendency to create a series of two things without the use of the conjunction "und / and," but connected by a comma. Also, the wide use of appositions is another very predominant tendency in German that shows paratactic characteristics. Scaglione, 140, 160, says that some of this is because German is relatively weak in conjunctions. Scaglione, 16, also notes that so many particles are at the same time coordinating and subordinating conjunctions, prepositions and sometimes also adverbs, often with some degree of confusion.

[5] Kierzek and Gibson, 76-7.

[6] Wilson, 5.

[7] Scaglione, 159-60.

[8] This dynamic is a little more involved. We can accept the fact that English might prefer the G-N order because the Adj-N order works in the same way. We might even say that right-to-left seems to be very Germanic because we see a good deal of right-to-left serialization in German. Perhaps English has retained its Germanic form in these two structures. Jespersen, Growth and Structure, 77, even suggests that the Danish influence on Anglo-Saxon left its mark in this genitive construction. Moreover, since French is more analytic than English, we can understand that the G-N order rarely shows up in French. However, it is puzzling why synthetic German should choose to use the analytic N-G more often than the synthetic G-N order. Whatever the reason why German so frequently uses the N-G order, a sense of how unusual the G-N order is in English must be granted.

[9] Latif, 249, noted already in Chapter 2, note 45.

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CHAPTER 6

Structural Analyses Continued

Structural Analysis of a French Poem

The poem "Chanson d'automne" (Autumn Song) by Paul Verlaine has been selected to point out the relationship between the grammatical rhythm of French and the imagery and meaning conveyed, both of which can be related to spirituality. Below is the poem as it appears in print.[1]

Chanson d'automne

Les sanglots longs
Des violons
  De l'automne
Blessent mon coeur
D'une langueur
  Monotone.

Tout suffocant
Et blême, quand
  Sonne l'heure,
Je me souviens
Des jours anciens
  Et je pleure;

Et je m'en vais
Au vent mauvais
  Qui m'emporte
Deçà, delà,
Pareil à la
  Feuille morte.

Below is the poem as it is outlined structurally. The reduced form has been used in order to fit the poem on the paper.

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Les sanglots longs des violons de l'automne blessent mon coeur d'une langueur monotone.

Tout suffocant
et
blême, quand sonne l'heure, je me souviens des jours anciens
et
je pleure;
et
je m'en vais au vent mauvais
qui m'emporte deçà, delà,
pareil à la feuille morte.

The structural analysis of the poem with the grammatical symbols now follows.

S(NAdj)-G-G V DO PPm(PrepNAdj).

Am PrPt

Cj

Am, SC(Scj V S), S Do V DO(NAdj)

Cj

S V;

Cj

S DoProA V PPp(PrepNAdj)

RC(RPr Do V) A,

A,

Cp DO(NAdj).

Because a French noun phrase usually has a different order from that of English and German noun phrases, a more detailed description of noun phrases has been provided in the above analysis. For example, whereas in English and German all modifying adjectives (definite and indefinite articles and descriptive adjectives) come before their

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nouns, in French, many descriptive adjectives follow their nouns (discussed in Chapter 2).

"Chanson d'automne" is not as long as "First-Day Thoughts," but Verlaine divides his poem into three major thoughts in a similar manner to Whittier's poem. The first thought is clearly defined by a period; the second and third thoughts are connected by a semicolon. In addition, "Chanson d'automne" is sectioned into three stanzas.

The first grammatical element of the poem is a plural subject (sanglots / sobs), flanked on the left by its definite article (les) and on the right by its modifying adjective (longs / long). According to the logic that the more important precedes the less important, French descriptive adjectives generally follow their nouns. Probably the reason why definite and indefinite articles do not follow their nouns in Romance languages, as descriptive adjectives do, is because articles are so much a part of their nouns that they are recognized as a unit. An article is an unstressed word, always preceding the stressed word--the noun to which it points.[2]

Further extending the logic of the greater preceding the lesser, two genitives ("des violons / of violins" and "de l'automne / of autumn") follow the subject. The verb (blessent / wound) is transitive, and its direct object (mon coeur / my heart) is at its heel. A prepositional phrase of manner (d'une langueur monotone / with a monotonous languor) concludes the thought by describing how the heart is wounded.

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Thus, the syntax of this thought is presented logically and offers a very analytical perspective--first the subject, then the verb, and finally the object. The noun-adjective and nominative-genitive order of this sentence adds to the top down or descending order of its logic. In fact, the second genitive (d'automne / of autumn) offers a typical example of the order of combining two ideas in Romance languages. In English and German one would be apt to make an adjectival-noun construction or a compound noun, whereas French prefers to analyze the two ideas by making an adjectival phrase with the preposition "de / of"; that is, a genitive construction. Compare the following expressions in French (F), English (E), and German (G), to recognize the difference in the position of the nouns (underlined) between French, on the one hand, and English and German, on the other hand. The French syntax follows the logical order of the more important preceding the less important. The English and German expressions work in the reverse order, suggesting an ascending or bottom up order. The first example is from "Chanson d'automne," and the second example is a more common expression.

	1	2
F=	violons de l'automne	feuilles de l'automne
E=	autumn violins	autumn leaves
G=	herbstliche Violinen	Herbstblaetter

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The order of this first thought / stanza is a classic example of an SVO language. In SVO languages the middle position of the verb must separate the subject from the object because case endings have disappeared. Moreover, in SVO languages the more important precedes the less important hierarchically, serialized from left to right.

As discussed in Chapter 2, English, French, and German were originally SOV languages which gradually changed from the more synthetic SOV to the more analytic SVO. Because German did not make this shift fully, the language continues to be characterized by a mixture of SVO (in independent clauses) and SOV (in dependent clauses) word orders. Moreover, German shows a tendency in the independent SVO syntax to lean towards an SV_1OV_2 order by the insistence of including a secondary portion of the verb at the end.[3] Furthermore, the order of its adjectives and nouns (Adj-N) is serialized from right to left which is a characteristic of SOV languages.

English seems to have made the change from SOV to SVO completely with the exception that the order of its adjectives and nouns (Adj-N) is the reverse of that of the greater (nouns) preceding the lesser (adjectives). Secondly, the alternative formation of English possession with an apostrophe (discussed in Chapter 5) places the genitive before the noun ("the girl's book" versus "the book of the girl"), once again confusing the logical order of greater to lesser and suggesting some syntheticness.

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Like the other Romance languages, French seems to have made the shift from SOV to SVO almost completely. Notably, however, object pronouns have resisted the shift as they continue to precede the verb in ascending order rather than following the verb in descending order. This exception notwithstanding, the structural analysis of a French poem will point to evidence that French is the most analytic SVO language of the three, even more so than English.

The second stanza shows a variation of the SVO order. Instead of beginning with the subject, the thought begins with an adverb of manner (tout / all), which modifies a present participle (suffocant / chokingly). This present participle is used as an adverb and is the first of two adverbs which describe how the subject (je / I) is doing (me souviens / remember) what it is doing before the subject and verb are formally introduced. In repetitive fashion, the second adverb of manner (blême / pale) is connected to this introduction by the conjunction "et / and."

A subordinate clause (quand sonne l'heure / when the hour sounds) describes the time of the poem. As a means of preserving the "aabccb" rhyme scheme of the entire poem, the subject (l'heure) and the verb (sonne) of this subordinate clause are inverted. Inversion is more characteristic of German, as was pointed out in the structural analysis of Goethe's poem; but occasionally, and particularly in archaic forms of speech (In the beginning was the word) and in poetry, inversion is used in French and English to create

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grammatical metaphors. By inverting the order, parts of speech are placed next to one another which usually do not stand next to each other. A subtle surprise is the result, setting up a slight change in the perspective for receiving the communication.

With commas to indicate that everything in the thought thus far has been a prelude to the main part of the sentence, the second part of this thought shows normal SVO syntax. The subject pronoun of the thought (je / I) is emphasized by its reflexive pronoun (me / myself), and both heighten the entrance of the verb (souviens / remember). The complement of the verb "souviens" (des jours anciens / of the old days), which follows the verb in the usual way, shows the normal Romance language logic of placing the noun (jours / days) before the adjective (anciens / old). This complement looks like a prepositional phrase (des jours anciens / of the old days) but functions more like a direct object. In many languages certain verbs follow a prescribed formula. One formula, in French, is the preposition "de" used as a complement to a verb, producing the verb phrase "souvenir de" plus the complement. The combination of the preposition "de" and the plural definite article "les" gives the contraction "des / of the."

The last part of this thought (et je pleure / and I cry) is the second half of the compound independent clause. Note the following illustration to understand the connection between the two thoughts.

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Je me souviens des jours anciens
et
je pleure.

The order of this second thought / stanza suggests an order of detailed complexity leading to pure simplicity. Compare the long adjectival and adverbial introduction of the first line in this second major thought and the complete thought of the first part of the compound independent clause, shown in the second line below, with the simple summary at the end of the thought. This order is a periodic sentence in which the reader / hearer must first consider the details of the thought and is thereby forced to wait for the main action. The synthetic character of "je pleure," created by the order of complex first and simple last, is the surprising point in the poem in which the reader / hearer becomes involved.

Tout suffocant et blême, quand sonne l'heure,
je me souviens des jours anciens
et
je pleure.

The concluding clause of this thought could actually stand alone, but Verlaine has connected it to the first part with the conjunction "et / and," further suggesting the order from complex to simple.

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The third stanza is grammatically very complicated, but the syntax proceeds logically. Despite the complex to simple order of the second stanza (discussed above), the macrostructure of the poem actually moves in the reverse order. This becomes evident when the syntax of each stanza is compared to the other two. The first thought is extremely straight-forward, the second is more complex, and the third is the most complex of all three. Moreover, whereas the second thought introduces much information before the subject and verb appear, the third thought begins with the subject and verb and continues the explanation by lengthening its predicate with the use of relative clauses.

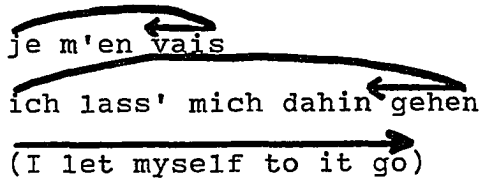
A semicolon at the end of the second thought and a coordinating conjunction (et / and) at the beginning of the third thought indicate that stanzas 1 and 2 are connected. The connection of these two stanzas makes it even more obvious that the first stanza consists of a short and simple structure (almost like a formula or title) and that the second and third stanzas consist of more complex grammatical formulations.

A subject pronoun (je / I), followed by a reflexive pronoun (me / myself) and a pronominal adverb (en / not translatable, but literally "to it"), introduces the verb (vais / am going). The position of the object pronoun (m' / me) is a refreshing exception to the normal SVO syntax. As in the example above ("me souviens" instead of "souviens me"), object pronouns precede their verbs.

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A further exception to the SVO order is the pronominal adverb "en." Pronominal adverbs point to something that is coming, and yet pronominal adverbs are complete grammatical structures in themselves. "En" is a synthetic prepositional phrase which points to its analytic explanation in the prepositional phrase (au vent mauvais) in the next line.

This subtle introduction of something which lies ahead happens in German quite frequently and gives the impression that a portion of the sentence is being rounded-off or framed before the next part begins. Note the following illustration to further recognize the dome-like image of this construction.



The difference between French and German in this construction is that German will lead into a dependent clause, whereas French leads directly into its complement.

As "en" lies between the reflexive pronoun (m') and the verb (vais), it is part of the reflexive verb phrase--"s'en aller / to go." It may come as a surprise to see "vais," from the intransitive verb "aller / to go," used reflexively. The verb phrase "s'en aller" is an alternative, but reflexive (and, therefore, transitive) form for the verb "aller / to go."

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A prepositional phrase of place (au vent mauvais / to the bad wind) is the complement to the verb "vais" and functions in the same way as "en" does, but the prepositional phrase explains more analytically where the subject is going. Within the prepositional phrase the noun and the adjective stand in the normal and logical relationship to one another (noun-adjective).

A relative clause (qui m'emporte / which carries me) further describes the noun (vent / wind) of the preceding prepositional phrase. The relative clause consists of a subject (qui / who), a direct object (m' / me), and a transitive verb (emporte / carries). Here is again an exception to the SVO order, produced by the position of the object pronoun (m' / me). Adverbs (deçà, delà / here, there) follow the transitive verb (emporte / carries), explaining where the wind carries the object.

The three synthetic constructions ("je me souviens," "je m'en vais," and "qui m'emporte") should function in the same way; that is, they should call more attention to themselves by resisting a left-to-right thrust, as was the case in German. "Je me souviens" does just that and will be an important part of the grammatical rhythm of this poem. "Je m'en vais" should resist right-end thrust, but the transitive form of "aller" pulls the expression on to the right. "Qui m'emporte" is a relative clause, and since relative clauses are analytic expressions (as discussed in Chapter 2 under German adjectival phrases), the synthetic

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quality of the expression is overshadowed by its analytic macrostructure.

A comparison of manner (pareil à / similar to) produces another direct object (la feuille morte / the dead leaf). Because the rest of the clause is understood by the act of comparing, only the direct object needs to be mentioned. Note the two relative clauses, the first as it appears in the poem, the second as it would be if the missing parts of the construction were necessary.

Qui m'emporte, deçà, delà,

Pareil à

[qui emporte]la feuille morte[deçà, delà]

Because "la feuille morte" is a noun phrase and not an object pronoun, the order of the theoretical relative clause would return to regular SVO syntax.

The last words of the poem (la feuille morte / the dead leaf) compare nicely with the beginning words of the poem (les sanglots longs / the long sobs). Both ends of the poem contain noun phrases whose definite articles (les and la) introduce the nouns (sanglots and feuille) and whose descriptive adjectives (longs and morte) close the noun phrases. Note.

Da	N	Adj
Les	sanglots	longs
la	feuille	morte

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In addition, the natural order of the transitive thrust of the poem is nicely encased--the poem opens with a subject noun phrase (les sanglots longs) and closes with an object noun phrase (la feuille morte).

Verlaine's poem is heavily transitive. Most of his verbs are transitive, with the exception of intransitive "sonne" (sounds) and intransitive "pleure" (cry). Because "sonne" is part of an adverbial subordinate clause of time (quand sonne l'heure / when the hour sounds) and is only used to attach temporality to the poem, its intransitive state is less important than that of the only other intransitive verb "pleure." Verlaine has made use of the unusual grammatical option in French to allow the verb "aller" to work transitively by employing the reflexive form "s'en aller." This option is not available in English or German. The expression "je m'en vais" may be rendered in English as "I let myself go to it," but there is no literal translation (I myself to it go) in either English or German to compare with the French construction.

Verlaine's poem is also a very descriptive poem, and yet its grammar allows the reader / hearer to enter into an encounter with the poem. Transitive verbs used in a descriptive sense are generally not highly participative formulations because they not only speak at the reader / hearer instead of to the reader / hearer, but they also authoritatively present an image. Verlaine has written a transitive poem with a very artistic intransitive twist. Compare.

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tr = blessent

intr = sonne

tr = me souviens

intr = pleure

tr = m'en vais

tr = m'emporte

Although the poem is transitively oriented, the exceptions seem to capture the attention of the reader / hearer. The first intransitive (sonne / sounds) becomes a temporal reference for the reader / hearer. The second intransitive (pleure / cry) is made poignant by its syntactical position. The simplistic grammar of "pleure," its simplistic position at the end of the second thought, and its periodic position at the two-thirds point in the poem attract attention and lure the reader / hearer into involvement.

Secondly, the emotional meaning of "je pleure" (I cry) acts as an attraction. The reader / hearer identifies with the emotion.

Thirdly, and very curiously, the sound of the phrase "je pleure" hooks the reader / hearer. Hugo Friedrich writes:[4]

> Poetry, especially in Latin and the Romance languages, had always known moments in which verse achieved an absolute sonority more compelling than the semantic content. Acoustic figures of harmonious vowels and consonants or of rhythmic parallels enchanted the ear.

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As we have seen in both Goethe's and Whittier's poems, the meaning can often be intensified through the sound. "Pleure" is a poetic sound. The "eu" [oe] sound is a familiar sound in Romance and Greek languages and corresponds to the German "oe" as in "schoen" (beautiful). The sound usually refers to something special.[5] Furthermore, the "pl" before the "eu" possibly attracts in a special way. It is certainly no accident that Verlaine created the syntactical tension of placing "pleure" into the grammatical rhythm of the poem at the same time that he recognized what an effect the sound would have on the meaning of the whole.

Some Dynamics of French Grammatical Rhythm

French displays some of the same linguistic dynamics as English does. For example, the most basic dynamic is the need in French (because of the lack of case inflection) to keep the subject and verb close together and to insist that the subject precede the verb (SV) in declarative statements. The resulting SVO word order in declarative statements produces the straightforward right-end thrust.

A second dynamic is a variation of the first. French differs slightly from English in the basic dynamic by allowing object pronouns to separate the subject from the verb. If small case "o" represents the object pronouns, then the resulting SoVO word order adds a pause before the verb in the left-to-right progression. This right-to-left serialization of verbs and their object pronouns helps to

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counterbalance the dominant analytic left-to-right word order.

French seems to like to work at the first part of the thought in order to thrust out the right-end in the same way that English does, accounting for the OSVO, or OSoVO, word order so prevalent in French.

However, since French noun phrases serialize from left to right and English noun phrases serialize from right to left, French noun phrases do not mirror the periodic or ascending word order in the way that English noun phrases do. In fact, the left-to-right serialization of noun phrases in French further underlines the overall analytic left-to-right word order.

In like manner, genitive constructions in French serialize from left to right. This is normal in most SVO languages. Occasionally a genitive construction will precede the noun phrase it modifies (as is customary in English), but generally French allows the genitive construction to follow its noun phrase in dependent order.

In summary, the two dynamics which add variation to the overt SVO syntax are the periodic or ascending introductions of the OSVO word order and the unique SoVO caused by the interruption of the otherwise tight subject-verb relationship.

Suggesting a Grammatical Rhythm for Verlaine's Poem

The analysis above reveals that the first thought in Verlaine's poem exhibits the basic SVO word order. The two

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genitive constructions ("des violons / of the violin" and "de l'automne / of autumn") following the subject as well as the genitive construction (d'une langueur monotone / with or of a monotonous languor) following the direct object further imprint the analytic order on the mind. Also the transitive verb (blessent / wound) with its directional thrust toward its direct object (mon coeur / my heart) adds to the straightforward character of the SVO syntax.

The second thought presents a more balanced order. The introduction of other elements before the subject gives an OSVO order. In addition, since the object pronoun (me / me) is between the subject (je / I) and the verb (souviens / remember), the word order of this thought can be further characterized as OSoVO. This second thought consists of a compound subject and verb, and one would expect further SVO direction by virtue of the repetition. However, the synthetic make-up of the second subject (je / I) and verb (pleure / cry) allows the left-to-right movement to linger a bit at this point.

The expression "je pleure" (I cry) is the most synthetic point of the poem. For example, the verb (pleure / cry) is an intransitive verb which keeps its thrust in itself. Transitive verbs point to their direct objects, but intransitive verbs have no point of reference except to themselves. Secondly, this intransitive verb has no prepositional phrases or adverbs for elaboration. Thirdly, and perhaps most frequently in French, the sound of this

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word (discussed above) allows the reader / hearer to linger at this point. In a language that is overtly analytic, this synthetic point in the poem becomes a very attractive station.

The third thought begins with the subject (je / I), suggesting an SVO order. However, an object pronoun (m' / me) and a pronominal adverb (en / to it) stand between the subject and the verb, creating an SoVO order. As the verb is transitive and the predicate is quite heavy, the right-end of the SoVO order is further emphasized.

The word orders of the three thoughts can be seen in the following illustration.

1 - SVO a

2 - OSoVO b

S V (b)

3 - SoVO a_1

These three word orders suggest an "ab(b)a_1" vertical rhythm (the a_1 symbol accounts for the variation in SVO word order, or SoVO, in the third thought).

The horizontal grammatical rhythm emerges from the internal parts of each thought. The first thought is nicely balanced; there are two sentence elements modifying the subject and two elements modifying the predicate, and both modifying elements follow their referents in analytic order. The well-balanced SVO syntax shows no novelty and looks more

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like a pattern than a rhythm. This thought is so analytic that it seems more prosaic than poetic. In fact, its poetic quality comes more from the sound of the words than it does from its grammar. French poetry is noted for its sonority because of the many possibilities for poetic sounds inherent in the language. Moreover, some literary critics have felt that French compensates at times for its analyticalness by relying on sound.[6]

The second and third thoughts seem to complement one another. The second thought begins with much ado, and the third thought ends with much ado. What lies in between is the "je pleure" line, already noted for its uniqueness. The syntactical position of "je pleure" has been discussed above--"je pleure" is the second part of the compound thought in the second thought. Also noted was the fact that a semicolon follows "je pleure," rather than a period, making "je pleure" seem very connected to both the second and the third thoughts. Everything in the second thought leading up to "je pleure" seems to be a unit, and everything in the third thought, or that which follows "je pleure," also seems to be a unit. That gives "je pleure" the function of an axle between the second and the third thoughts. The placement of the grammatical symbols on page 2 of this chapter presents a design that suggests that "je pleure" is the middle point between the second and third thoughts. Allow the following illustration to review the axial point of "je pleure." The line "je pleure" has been underlined to assist in understanding its axial position.

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S(NAdj)-G-G V DO PPm(PrepNAdj).

Am PrPt

Cj

Am, SC(Scj V S), S Do V DO(NAdj)

Cj

S V;

Cj

S DoProA V PPp(PrepNAdj)

RC(RPr Do V) A,

A,

Cp DO(NAdj).

The horizontal grammatical rhythm of Verlaine's poem seems to show up by analyzing independently the second thought, the "je pleure" line, and the third thought. If "je pleure" is seen as an independent thought, then the second and third thoughts appear counterbalanced so that the horizontal grammatical rhythm of the whole poem might be characterized as "abcb$_1$." Note the following illustration.

1st thought = a

2nd thought = b

je pleure = c

3rd thought = b_1

When the vertical grammatical rhythm of "ab(b)a_1 " encounters the horizontal grammatical rhythm of "abcb$_1$," the

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"je pleure" line is still the most novel part of the poem; but it shares its novelty with the synthetic expression "je me souviens" in the second thought. Note.

		Vertical	Horizontal
1	=	a	a
2	=	b	b
je pleure	=	(b)	c
3	=	a_1	b_1

The outer form of the poem has little to do with the grammatical rhythm. The shape is perfectly coordinated with the rhyme scheme "aabccb," pointing more to the sound of the poem than to its grammatical rhythm.

Concluding Remarks

The structural analysis of grammatical rhythms in Verlaine's poem points to similarities in English. The SVO and O,SVO orders are just as prominent in French as they are in English, resulting in the analytic left-to-right movement. However, there is one difference between French and English. The unusual position of the object pronoun, preceding its verb instead of following its verb, gives a synthetic character to French syntax that is not available in English. Because we have argued in the preceding chapter that microstructures do not influence the macrostructure of a language (for example, the micro-Adj-N structure does not reverse the direction of the SVO or O,SVO macrostructure in

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English), one might conclude that the same dynamic is happening in the SoV order provided by the object pronoun. However, with the unusual SoV order, a slight difference in dynamic takes place. Object pronouns are not necessarily microstructures; object pronouns are part of the larger framework of Indo-European languages, in that objects are major contributors to syntactical direction, just as subjects and verbs are. This one little exception to analytic order in French is not enough to make us think that French is less analytic than English because the SoV order will not reverse the direction of the thrust; however, synthetic SoV will create a pause in the overall left-to-right direction, enough of a pause to allow French to function more poetically.

By comparatively analyzing English and French, especially the way the grammatical rhythms function in these two poems, spiritual directors and religious educators can learn something about the limitations in English for poetic expression. A reflection on the limitations can encourage religious educators and spiritual directors to be more creative with the language used in their religious settings so that the language will be poetic.

Looking Forward

What do these grammatical rhythms really look like, and why is it so important to see what they look like? The next chapter turns to the subject of imagery so as to understand how imagery is shaped. The shape of the image is a very

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dynamic piece of communication and becomes an important tool for spiritual directors and religious educators to use as they seek to make the language they use in their environments truly poetic.

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NOTES

Chapter 6

[1] Paul Verlaine, "Chanson d'automne" [Autumn song], Selected Poems, ed. and trans. C. F. MacIntyre (Berkeley: Univ. of Calif. Press, 1948), 26.

[2] In conversation with Makunga he notes that the origin of definite articles has to do with symbols which point to the divine. The connection between a symbol which points to the divine and a symbol which points to a noun is not quite clear except that substance-thinking prescribes much importance to nouns.

[3] The tendency to lean toward an SV OV order in independent clauses is more food for the theory that German is inherently an SOV language and has merely accommodated its language to the SVO mind set. This is supported by the fact that the second V in the SV OV order is the content word, or the word that gives the meaning, versus the finite verb, which is in complex tenses only an auxiliary verb. The point would be that one hears the context verb at the end and passes over quickly the finite auxiliary verb in the second position, so that one subconsciously feels the verb at the end.

[4] Friedrich, 31.

[5] In conversation with Makunga he notes that the "eu" sound in many languages denotes something special, usually something good.

[6] See the quote in note 4 of this chapter; also Joseph Chiari, Contemporary French Poetry (Freeport, N.Y.: Books for Libraries Press, 1952), 163-64, notes that French is sometimes forced to resort to its rhetoric because the language is so analytic.

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CHAPTER 7

The Relationship of Grammatical Rhythm to Imagery and Meaning

What Messages Do These Grammatical Rhythms Convey?

The gradual movement from synthetic to analytic in English, French, and German, is reflected in modern Western societies in the need for understanding what is exactly intended in a communication. Just as the linguistic movement from synthetic to analytic is seen in the use of an increased number of words as a means of trying to attain a better communication (such as the English and German example of "evenings / abends" and "in the evening / am Abend" explained in Chapter 1), analytic societies have moved from the acceptance of intuitive syntheticness toward a search for precise understandings. Thus, in our very analytic society, it is very natural to ask the question: "What does this mean?"

However, paradoxically, the more words we use to communicate more exactly, the farther away we get from the original intent. In order to understand this paradox, let us look at what is involved with meaning.

Meaning

Meaning might be described in several ways. We might call one meaning a denotative meaning. A denotative meaning is the direct or explicit meaning. For example, if we refer

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to Reinhard Doehl's poem "Apfel", we see the shape of an apple and the words "Apfel / apple" written all over it; by looking closer we notice the word "Wurm / worm." The denotative meaning of this poem is then an apple with a worm in it.

A second type of meaning might be called a connotative meaning. A connotative meaning is an associative meaning; that is, we associate something with the denotative meaning. For example, by referring to the apple with a worm in it, we might imply by association that the apple is spoiled.

Other connotative meanings can arise when we associate this poem with other apples we have encountered, and we begin to wonder which connotative meaning Doehl intends. The problem is compounded because exactly what the connotative meanings point to may be different for the poet than they are for the (in this case) reader. What does Doehl intend by this statement? What does the poem intend as it impacts the reader? And what intent does each of us read into the poem?

One connotative meaning might be a theological meaning. Most of us would be able to quickly associate Doehl's poem with the story of Eve in paradise. Although Eve did not eat an apple with a worm in it (according to the denotative meaning in the story) something symbolized by the worm in the apple happened.

Furthermore, our connotative associations allow us to repeatedly reevaluate the intent of the poet. A tension

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exists in the image which makes the visual image of the apple (and its worm) come alive. By coming alive, the image exists temporally for us to look at, to evaluate, and to reevaluate ad infinitum, like a metaphor.

My encounter with Faust probably worked that way. How many times had I heard and read about the salvific function of Jesus Christ? At some times in my life the meaning seemed very denotative; but one connotative meaning hit me like a bullet when Goethe's image, created by a poetic grammatical rhythm, came alive. By coming alive, salvation through Christ began to exist for me in meaning both spacially and temporally.

These are some of the concerns of meaning with which religious educators and spiritual directors must wrestle. And in a society in which people are frantically searching for what is actually intended in a communication, the religious institutions have an especially difficult task in speaking a message. Society presses for meaning, especially a visual meaning, and yet we are constantly frustrated with our inability to explain all the connotative meanings which exist.

The problem does not lie in language. The problem lies in the nature of human symbolic transformation. Symbolic transformation is the process carried on in the human brain which turns experiential data into meaning.[1] An example of symbolic transformation is language.

We think of language as being a fairly precise symbolic

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form for communication, especially because there are immense diversities within and among languages for accommodating individual intent. However, as a set of symbols common to those in a specific linguistic culture, language is a limited means of expressing what we intend. The result is that the intent of a communication often cannot be rendered exactly; we can only approximate what the writer / speaker has intended.[2]

The linguistic problems involved in trying to convey a message must be understood by religious educators and spiritual directors because of the enormous responsibility they bear in trying to answer the questions concerning the connotations of religious experiences and language which attempt to communicate those religious experiences. For example, what does justification by faith mean? What does it mean to be crucified with Christ? What is the will of God? What is meant by grace, the Messiah, the Trinity, or free will? It is not enough to give a denotative answer to questions of religious meaning without understanding the role that connotative meanings play.

Imagery

One way to talk about connotative meanings is to talk about imagery. Imagery is understood in this dissertation to be more than a figure of speech. Imagery is a means of mentally producing a semblance of a shape or form which is helpful in associating connotative meanings with one another.

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Imagery is an important illustrative tool in the process from grammatical rhythm to spirituality because it can play an analytic role. Images help us to analyze what has been communicated. For example, as the grammatical rhythm is being felt, we can replay the sense of that grammatical rhythm by allowing the most sensuous parts of the grammatical rhythm to help us form an image.

We can consciously or subconsciously image a mental form. The shape of the image is drawn from a repertoire of cultural shapes available to us in the same way that artists glean their shapes and forms from that which is available to them from their cultural experience. What makes an image created by poetic grammatical rhythms stand out is that the novelty of the grammatical rhythm calls up an unusual or forgotten image from our memory.

Images are both liberating and restrictive. The liberating side of an image is its multivocality. A multivocal image is one which is capable of multiple designations at the same time.[3] For example, the image of God as father can simultaneously evoke words (or further images) like provider or giver of life.

The restrictive side of an image is its ambiguous character. Because of the elusive character of imagery, we tend to approach meaning from imagery by focusing on its dominant vocality. Images call to mind something that is dominant in society, and that designation becomes the dominant meaning for the image.

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The dominant vocality of an image may differ from linguistic culture to linguistic culture or even among persons within a linguistic culture. For instance, in the example above, some cultures or subcultures might understand the dominant vocality of the image of God the father as God the life-giver, in which the term father is associated with the term life-giver. Others might associate the image God the father with the image God the provider.

The difference in these two vocalities is especially obvious when cultures are compared in which understandings of biology differ. Prior to modern times the father image was seen as life-giver because the understanding of biology did not include the knowledge of the female reproduction system. Therefore, fathers were literally presumed to be the sole givers of life to their offspring. Consequently, females were presumed to be the receivers of the life-giving sperms and were simply the ones who carried that gift of life to its birthing maturity. In modern times the term life-giver has been associated either with the term mother (because of the dual role of ovulation and bearing) or with the term parent (because our understanding of reproduction includes both fathers and mothers). On the other hand, the term father in modern times is often associated with the term provider because the father has been the major economic provider of the family.

Such a comparison of vocalities in an image is helpful for religious communities as they attempt to understand the

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terminology in the texts that make up their religious traditions. A comparison of vocalities in an image is also instructive for religious educators and spiritual directors in understanding how one vocality of an image can become culturally dominant.

What keeps an image multivocal and what fosters the univocality of an image? Images are initially very fluid, multivocal forms, but as they are used repeatedly, one designation becomes dominant and is abstracted from the wealth of designations available. This one designation freezes the image in a univocal state. Because our images are culturally influenced, we begin to accept the popular designation and neglect the other designations.

A second, or alternative, vocality may allow us to rethink the image. For example, because images can become frozen in one designation, poetic writers and speakers search for the liberating or transformative side of an image. Jespersen notes that poets search for less familiar words to call up either a novel vocality of an image or a more vivid image.[4]

> Words that are too well known and too often used do not call up such vivid images as words less familiar. This is one of the reasons that impel poets to use archaic words; they are 'new' just on account of their being old, and yet they are not so utterly unknown as to be unintelligible. Besides they will often call up the memory of some old or venerable work in which the reader has met with them before, and thus they at once secure the reader's sympathy.

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Although the process from impression to meaning happens so quickly, the analysis of the process makes the process seem long and involved. However, for infants or foreigners the process from impression to meaning is involved and does take longer. Elementary educators and teachers of foreign languages know that the fastest way to make the process work is to focus on the most sensuous part of language. The most sensuous part of language is its grammatical rhythm, made up of both the accent and sonority of words and the manner in which these sounds are grammatically structured. As humans have an inherent openness to the world,[5] humans respond to the sensuousness of a linguistic culture readily.

In order to understand the human response to the sensuousness of the three poems analyzed in chapters 4, 5, and 6, we might sketch the images shaped by the grammatical rhythms of the poems.

Sketching the Imagery of Goethe's Poem

In Chapter 3 a sketch of the framing effect of German word order was drawn which attempted to show the basic movement of German syntax from left to right and back to the center (a SV_1OV_2 movement). This movement is very clear when the verb is at the end of a clause, as in the SOV order of dependent clauses, or when a part of the verb is at the end of a clause, as in the SV_1OV_2 or OV_1SV_2 order of independent clauses. In addition, the structural analysis of Goethe's poem in Chapter 4 showed that independent clauses which have no secondary verbs at the end can also emit the

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sense of movement from left to right and back to the middle; that is especially true if these clauses have a grammatical function at the end which acts as a secondary part of the verb, such as a direct object or a very closely connected prepositional phrase.

The structural analysis of Goethe's poem revealed both a vertical and a horizontal grammatical scheme. The vertical grammatical scheme was explained in Chapter 4 as a means of describing the movement in the poem from line to line; that is, vertically. In German, this vertical grammatical scheme is determined by the grammatical structures lying to the left of the verb or those grammatical structures in the first position. This vertical grammatical scheme is significant because of the fixed order of the German verb and the corresponding flexibility of the system to choose between SVO (or SV_1OV_2) and OVS (or OV_1SV_2) word orders. The vertical grammatical scheme in this poem was described as "aabca."

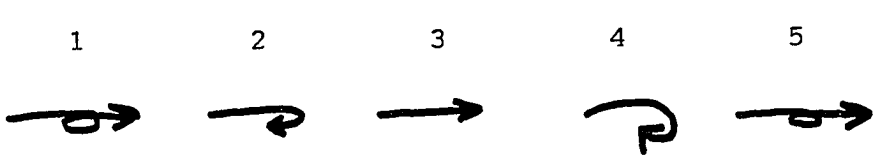
The horizontal grammatical scheme was explained in Chapter 4 as a means of describing the movement in the poem within lines; that is, horizontally. The horizontal grammatical scheme in Goethe's poem was first shown to resist the right-end thrust of SVO or OVS word order with the exception of the third thought which had a straightforward left-to-right SVO order that could not deny right-end thrust. However, on top of this horizontal grammatical scheme, projecting sounds were found to override

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the resistance to right-end thrust. The final horizontal grammatical scheme presented in this poem was "ababa."

Both the vertical and the horizontal grammatical schemes are felt as grammatical rhythms as they are intertwined with one another. In Chapter 4 the vertical grammatical scheme of Goethe's poem was found to oppose the horizontal grammatical scheme most intently in the fourth thought. For example, the first and fifth thoughts match; they both have the same syntax and the same right-end thrust. The second and third thoughts counterbalance one another; the second thought shows a resistance to right-end thrust, and the third thought does not. The fourth thought is the odd one out and has no partner but stands firmly between the third and fifth thoughts as an opposing force. Because of the synthetic structure of the imperative mood of the fourth thought, this point becomes the station at which the reader / hearer can encounter the poem best, the station at which the rhythm of the grammar is felt most acutely.

The image that emerges from the grammatical rhythm of Goethe's poem can be felt by responding to the most sensuous point of the grammatical rhythm. As grammatical rhythms are imaged in consecutive order, even the verticalness of the poem can take on a discursive appearance when the movement is imaged. Note the following sketch.



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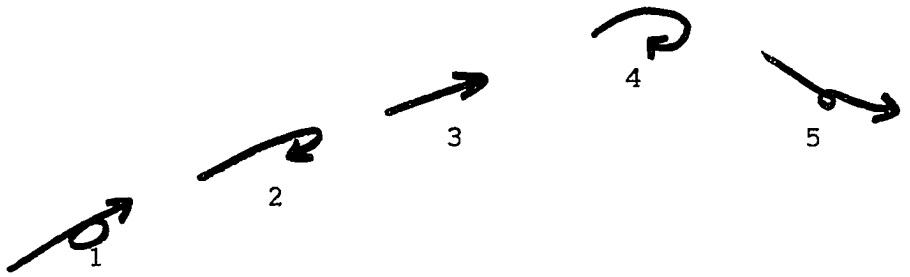
The first thought overrides the resistance to right-end thrust and leads into the second thought. The second thought resists right-end thrust, creating a pause in the forward movement. However, the force of the straightforward right-end thrust of the third thought pulls the movement of the poem to the right. The fourth thought focuses in on itself. The fifth thought finishes by overriding right-end resistance and by thrusting to the right.

The intensity of the consecutiveness of the rhythmic movement allows the reader / hearer to image this discursiveness vertically. In order to approach a meaning, the reader / hearer abstracts one vocality from the multivocal image. The vocality abstracted is usually a designation that is dominant in one's culture. One vocality for this image might be the ascending-climactic-descending form. The ascending-climactic-descending form is not the only vocality of this image but one that would probably come to many minds in Western society.

The first three thoughts alternate in directional thrust--the first thought thrusts from left to right, the second thought thrusts from left to right and back to the middle, and the third thought thrusts again from left to right. Thus, in an alternating periodic style, the three thoughts lead up to the fullness of the encounter in the fourth thought. As the climax of this movement is caught, the fifth thought quickly descends to a natural conclusion by overriding its resistance to right-end thrust. Note this

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ascending-climactic-descending vocality in the following illustration.



Once a vocality of the image has been designated, the outer form of the poem seems to mirror the same ascending-climactic-descending image of the poem. The longest thoughts in the poem (the first three thoughts) make up the periodic, or ascending part of the poem. The shortest thought, the most direct part of the poem, constitutes the climax. The second shortest thought follows the climax in descending and rapidly concluding order. One reason why the descending part is so short is that the climax dramatically makes the point, and it is superfluous to drag out something that is so obviously felt.

Once the image is sketched, it does not mean that the message is understood. A process takes place in which the image is first digested or assimilated.[6] The image is integrated into the existing repertoire of imagery in the experience of the reader / hearer. As the image is replayed and related to other images, it becomes familiar. The recognition of the familiar results in a joyful surge to appropriate meaning.

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What Is the Message?

At this point the univocal designation of the image is the message because it has been named. Naming is a vital basis of being able to know things. Naming is a means by which we bring meaning into existence.[7] According to Langer, the notion of giving a name is the "vastest generative idea that was ever conceived."[8] By naming the designation we have made a postulate--something is something; we have said that the grammatical rhythm of Goethe's poem presents an ascending-climactic-descending image.

A verbal communication of an image is a radical act. At once we have created a perspective. Perspectives allow us to organize material according to one factor and to get on with the business of approaching meaning. By naming the grammatical rhythm in Goethe's poem as an ascending-climactic-descending image, we have created a perspective which has arranged the parts of the image into an order.

This order is a hierarchical arrangement because the parts of the arrangement are unequal and show a ranking of importance. The ascending and descending parts of the relationship exist to serve the climactic part. The periodic style in the ascending part of this image keeps a hold on the emotion felt by this rhythm until the descriptiveness of the first three thoughts is said. As such, the first three thoughts function to serve the fourth thought. The fifth thought also functions to serve the

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fourth thought by descending from the climax to describe very rapidly what we have just felt. Thus, the climactic part towers over the other two parts in importance.

Such an analysis leads to a dilemma. In naming our perspective, we risk taking the awe and wonder out of the multivocal experience by reducing the image of Goethe's poem to a one-dimensional picture. Further, by naming our perspective, we risk creating an offensive situation because we might limit other vocalities from being born. In designating the fourth thought as the reason why the others exist, we have perhaps clouded the possibilities for the remaining thoughts to exist in their own right and to suggest other relationships.

The role of the spiritual director or religious educator in the process of naming requires great sensitivity. The integrity and wonder of the religious encounter must be weighed and balanced with the desire to give the encounter a name. It is not always necessary to name the encounter in order to feel like meaning has been achieved. A nameless sense of meaning can be achieved by focusing on the intensity of the grammatical rhythm as one might focus on the unnamed intensity of a musical rhythm in order to feel that meaning has been conveyed.

Nevertheless, naming gives us an analogue with which to work. We can recognize that the grammatical rhythm of the poem has alerted the reader / hearer to the fact that the fourth thought (Warte nur / just wait) implores a response.

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For the English-speaking person the response is not difficult because the word "warte" evokes its English cognate "wait." Further, for persons in English, German, French, or related linguistic cultures, the response is conditioned because the syntactical position of the imperative in English, German, and French is the same. However, persons who are learning English, German, French, or related languages rely on the sensuousness of the grammatical rhythm to elicit their response. Interestingly, the freshness of a foreign response might call up an alternative vocality as a response to the grammatical rhythm of the image evoked.

The emphasized words of the poem bring the fuzzy image into view, and meaning is approached as the image takes on a contextual character. The discussion in the previous chapters has shown that the emphasis in German is in the first position, directly to the left of the verb. In the ascending part of the image (in the first three thoughts), the first position grammatical structures are two adverbial prepositional phrases of place and a subject. The emphasized word in the climax (in the fourth thought) is an imperative which assumes the role of the first position because of the omission of the subject in imperative forms. The first position word of the descending part of the image (the fifth thought) is an adverb of time.

The illustration below sets up this information in chart form. The first column on the left indicates the five

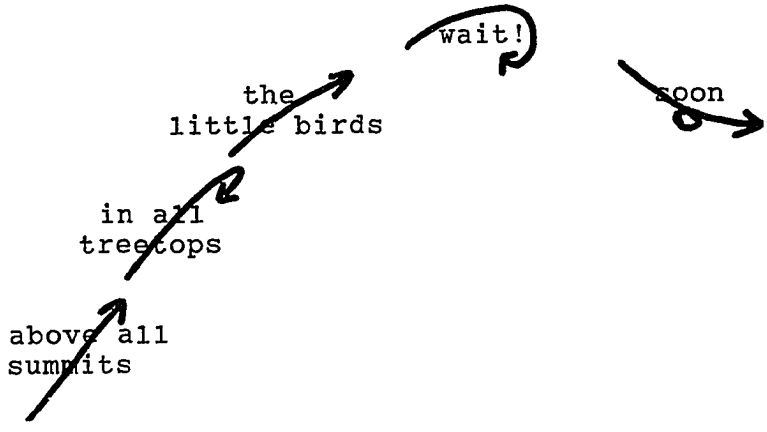
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thoughts of the poem. The second column includes the grammatical symbols used in the transcribed structural analyses in chapters 4 and 5. These symbols are further explained at the bottom of the illustration; they indicate the grammatical functions of the first position of each thought. The third column indicates the German words in those emphasized positions, and the last column indicates an English translation of those emphasized words.

1	PPp	ueber allen Gipfeln	(above all summits)
2	PPp	in allen Wipfeln	(in all treetops)
3	S	die Voegelein	(the little birds)
4	V	Warte	(wait)
5	At	balde	(soon)

PPp = Prepositional Phrase of place
S = Subject
V = Verb
At = Adverb of time

By adding the important words in each thought to the ascending-climactic-descending image, one meaning from the image becomes clearer. Note the following sketch.



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The search for meaning is an individual response conditioned by the culturally dominant designation of the image and the other images which make up individual experience. One meaning to the message might go something like the following: High, secluded places are important. As the phrase "the little birds" is used analogously, those high secluded places where little birds reside appear important. The reader / hearer is asked to wait, but not for long. Soon the reader / hearer will experience that which the little birds experience in their high, secluded places.

Pressed against the background of other images of what one feels in high, secluded places, what we imagine little birds feel in their forest environment, and what the reader/ hearer is probably anxiously searching for, the image of peace, as in a calm, can emerge, especially since those words are suggested in the text. The image has evoked the words, and the words have re-evoked the image.

What's New?

English and French have the ability to create an ascending-climactic-descending image, but not in the same way as German. The grammar of German has allowed Goethe to create this image very poetically. There are two main grammatical points in Goethe's poem which have contributed to the poetic qualities of this image.

The first point is the possibility in the grammar of German for a particular alternative word order. As

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discussed in the preceding chapters, German has two word orders for declarative statements in independent clauses--the normal SVO word order and its alternative, the OVS word order. The OVS word order is a more poetic word order than the SVO because an OVS arrangement reverses the left-to-right analytic thrust that is inherent in the SVO order. Since the OVS word order is used in German about as often as the SVO word order (whether the texts are meant to be poetic or not), the German language can be said to have more possibilities for being poetic than does English or French.

English and French, on the other hand, use inverted word order (OVS) as an alternative word order only occasionally, and those occasions are either reserved for poetic emphasis or preserved in remnants of an older word order. Walt Whiteman's "Finally comes the poet," or the biblical "In the beginning was the word," are both OVS word orders.[9] However, OVS is not the normal alternative word order for English or French. English and French have another alternative word order which is used as consistently as the German OVS word order is used. This is the OSV, or O,SV, word order, discussed in chapters 3, 5, and 6. An OSV (or O,SV) word order does not resist the left-to-right thrust as an OVS word order does; in fact, an OSV (O,SV) word order in English and French accentuates the left-to-right thrust. German, on the other hand, cannot use an OSV or O,SV word order because the verb is fixed in the second position, resulting in OVS.[10]

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There are advantages and disadvantages to the fixed word order of the German verb. The advantage of the fixed verb which can create the OVS word order in German is that the resistance to analytic word order (left-to-right) presents itself as more synthetic. Synthetic word orders have the advantage of being more poetic for two main reasons. The first reason is a comparative reason. Because analytic word orders are more normal to English and French-speaking persons, the German synthetic word order is unusual. However, because the synthetic word order (Finally comes the poet) is not unfamiliar in English and French, its use in English and French is sought out by poetic writers and speakers.

The second reason why a synthetic word order is more poetic is that its order is the opposite of SVO; what is at the end in SVO is at the beginning in OVS. Precisely because the verb has maintained a fixed position, the switched position gives us the end first, allowing the whole picture to be felt in a nutshell instead of waiting for the picture to be spelled out from left to right.

A possible disadvantage for German in not having an OSV or O,SV word order might be seen in analytic texts. If the object of an analytic text is to secure a precise meaning by using logical sentence structure, then the lack of an alternative analytic word order (OSV or O,SV) might tend to present analytic material in a synthetic way. This might account for some of the very cumbersome German texts that

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appear in such fields as philosophy and theology,[11] as well as call up the seventeenth century French criticism of the German language, discussed earlier.

The second grammatical point which contributes to the poetic quality of the ascending-climactic-descending image in Goethe's poem is the German swing-preposition option (explained in Chapter 2) which is not available in English or French. The swing prepositions in Goethe's poem are in the first two lines, in the ascending part of the image. The prepositions "ueber / above" and "in / in" in the prepositional phrases "ueber allen Gipfeln / above all summits" and "in allen Wipfeln / in all treetops" have been thrown into the dative case because of the intransitive verbs "ist / is" and "spuerest / feel" in the first two lines.

The sense of absence of action or localized action is so great in German that the dative inflections ("n" on "allen," "Gipfeln," and "Wipfeln") are rarely misused in fluent German. A third swing preposition "in" in the contraction "im / in the" of the third line is also in the dative case and indicates localized action. However, this third line is less interesting for the overall image than the first two lines because the third line exhibits SVO order as opposed to the OVS orders of the first two lines.

For both of these grammatical reasons it is possible that Goethe's poem might make a more immediate and lasting impression. Even though the climax is the most sensuous

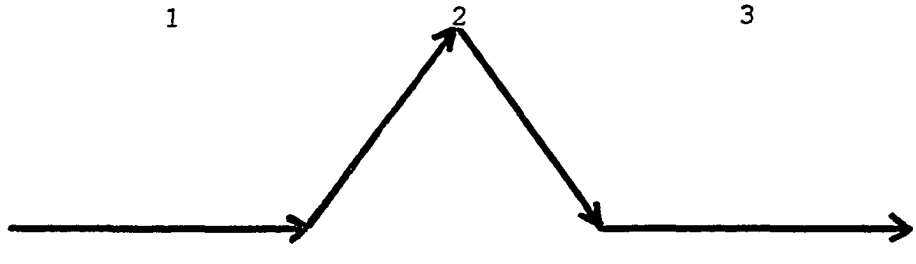
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part of the poem (as would be the case in an ascending-climactic-descending image in English or French), the poetic qualities in the OVS word order and the dative swing prepositions in the ascending part of Goethe's poem contribute to making both the ascent and the climax more attractive.

Sketching the Imagery of Whittier's Poem

Both the vertical and horizontal grammatical schemes in Whittier's poem turned out to be the same (aba). On the one hand, this meant that the first and third thoughts held similar grammatical positions which were felt vertically. On the other hand, this meant that the thrust of the first and third thoughts traveled in the same direction (left to right). In both the vertical and horizontal schemes, the second thought stands out as being different.

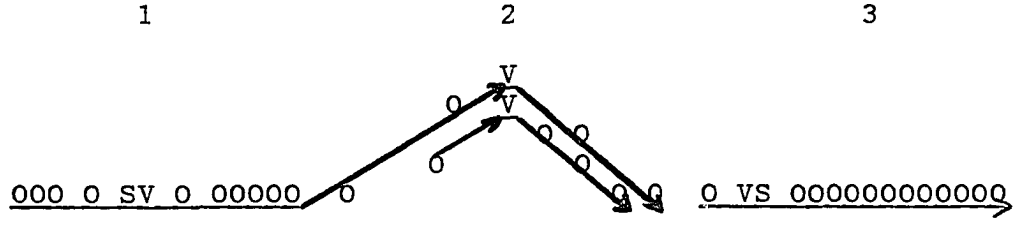
By highlighting the novelty in the pattern of the poem, the second thought becomes the most attractive and sensuous part of the poem and is the point at which the image of the "aba" scheme presents itself rhythmically. If we designate this sensuous point as being a high point in relationship to the other two thoughts, then the image might begin to look like the following drawing.



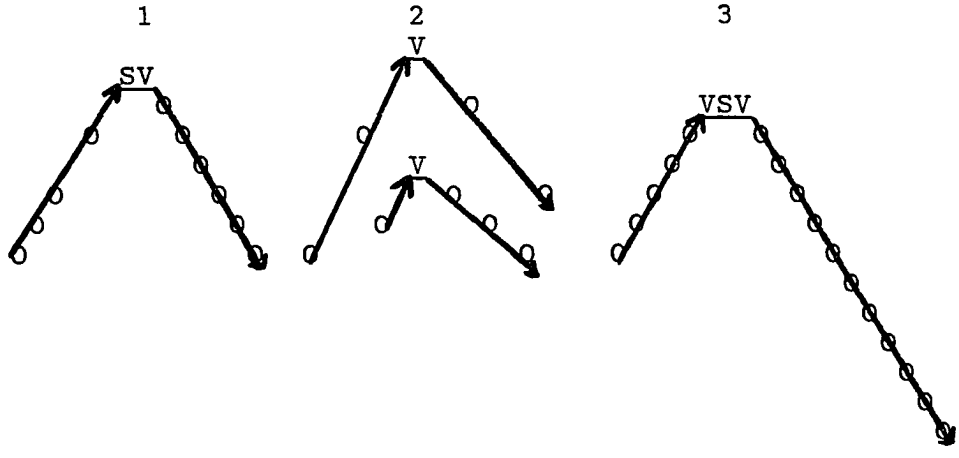
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Acknowledging this sketch as representative of the grammatical rhythm is again a very serious act. To uphold the integrity of the rhythm, we must also acknowledge that we have designated only one aspect of the image--the sensuousness of height or protrusion.

The internal parts of the image are drawn from the internal parts of the grammatical rhythm. Glancing back to the illustrations in Chapter 5, we remember the heavyweight on the right end of the first and third thoughts and the balance of weight in the second thought. Let us enter the internal character into the sketch of the image. Note.



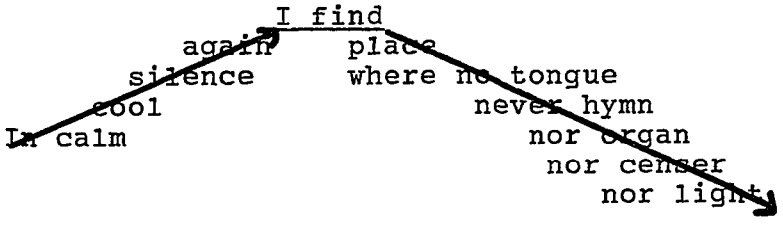
Adding the ascending and descending undulations, the sketch begins to take on character. Note.



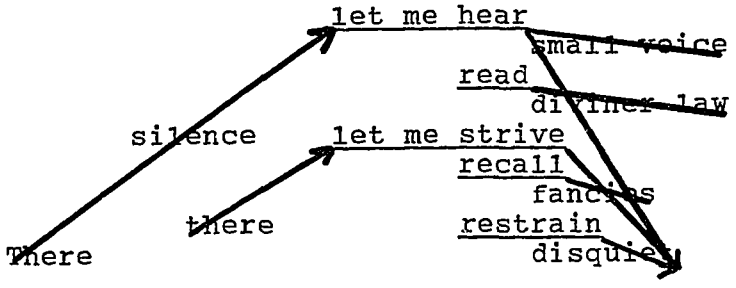
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If the important or stressed words are incorporated into the sketch, the image begins to come into focus. Note the stressed words in each thought. Because of space the three thoughts will first appear separately.

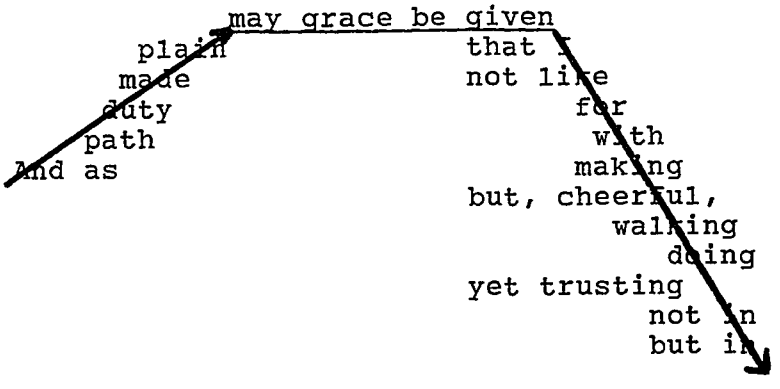
First Thought



Second Thought

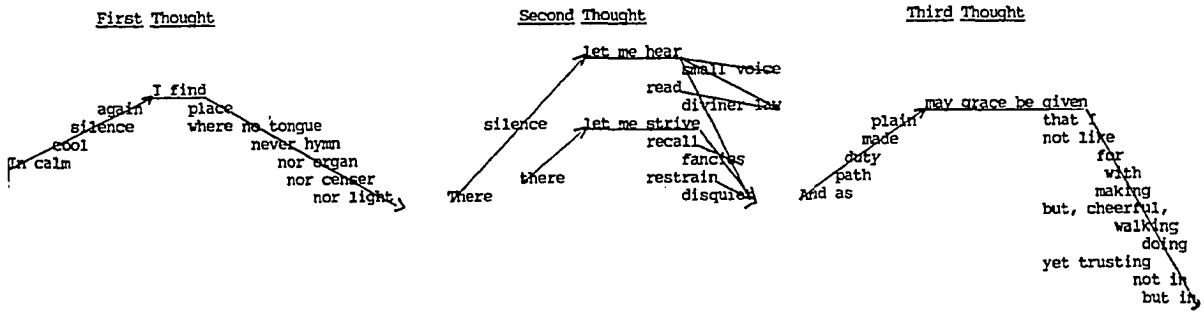


Third Thought



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Next, the three thoughts appear side-by-side to give the image its forward left-to-right movement. The illustration has been reduced to accommodate the size of the paper.



By focusing in on the mountainous character of the image, Whittier's poem takes on the image of Goethe's poem. However, the internal grammatical structures of the images of Goethe's and Whittier's poems differ greatly.

The German poem pauses in its forward motion in the ascent by using the alternative OVS word order that resists right-end thrust, thereby adding more depth to the rhythm of the ascent. The dative swing prepositional phrases in the ascent of Goethe's poem pull the reader / listener into the localized action of the ascent, thereby intensifying the poeticness of the ascent. The intransitive climax of Goethe's poem emphasizes its pinnacle shape by circling in on itself. Then the descent runs fast and straightforwardly down the mountain. Goethe's ascending-climactic-descending image is constructed concisely and synthetically.

On the other hand, the English poem is much more

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complex, and its ascents are varied. The poem moves by equal bar grammatical formulas to the climax in the first thought (in calm and cool and silence). Repetition of words creates a pause, but repetition of grammar, especially the grammatical repetition of equal bar formulas, winds us up so that the suspense in the ascent is heightened.[12] The second thought begins in a similar manner (syllabled by silence); however, since the equal bars in the second thought are not grammatically repetitive, as is the case in the first ascent, the suspense in the second ascent is not as great as in the first. The third thought ascends in periodic manner, introducing the details before its climax appears. As this ascent has no repetition, its movement is straightforward and direct; its poetic quality is, thereby, somewhat decreased, decreasing the poetic quality that the first two ascents had begun.

The summits of the three thoughts are not as pinnacle-shaped as Goethe's climax; there are more words in each climax than there are in Goethe's, giving a sense of leveling at the tops of each thought. This leveling effect is accentuated by the analytic quality of the verbs which Whittier used (find, let. . ., may. . . be given).[13] The verbs are transitive, and the analytic quality of transitive verbs is their intrinsic connection to their objects which form the descents. Goethe's verb at the summit of the image, on the other hand, is an intransitive imperative. Intransitive imperatives focus in on themselves instead of

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pointing to objects, making the climactic effect more synthetic.

The movement in the descent in each thought pauses as it descends by employing particular grammatical formulas which maneuver the rhythm back and forth. For example, all three thoughts in Whittier's poem have repetitive grammar on the right end or on the descending part of their thoughts. The repetitive grammar in the descents works like an inflection or modulation of tone. The voice delivers on one level in the first part of the descent and falls to another level in the second part of the descent. We call this effect a cadence which portrays the beat of a measured movement, as in dancing or in marching. Cadence-like impressions elicit the feeling of twoness. This twoness is not an identicalness, as in parallelism, but a type of intonational hypotaxis. The one belongs to the other, the one is dependent upon the other, because the one brings the other into existence naturally. This hypotactic twoness is a back-and-forth motion which is repeated for emphasis. Because of its repetition the individual twonesses become linked to create a forward step.

Cadences beckon the reader / hearer to get in step, and they gather momentum as the reader / hearer becomes involved.[14] Once in step, the cadences subside by turning to other grammatical structures. Let us look more closely at the cadences in Whittier's poem.

The first descent in Whittier's poem exhibits the most

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obvious cadence. Note the heavy weight of the direct objects (place, words) and the past participles (sung, blown, swung).

I find my place
no human tongue shall utter words
never hymn is sung
nor deep-toned organ blown
nor censer swung

The cadence is altered in the last line of the descent by the lengthening effect of the present participle (falling).

nor dim light falling through the pictured pane

The second descent shows another cadence. This cadence works well to create an imposing effect because four of five of the steps in the cadence are transitive. The direct objects in these transitive steps stamp very forcefully to the beat. Note.

let me hear the still small voice (trans.)
read . . . a still diviner law (trans.)
let me strive with each besetting sin (intrans.)
recall my wandering fancies, (trans.)
and restrain the sore disquiet (trans.)

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The cadence of the second descent is stopped by the introduction of the third thought.

The descent in the third thought also reveals a type of cadence. This cadence is made up of the not-but-yet grammatical formula. The thought runs merrily on its right-end way when it is suddenly interrupted by a reversal. The not part of the not-but-yet formula reverses the direction; the but part gives the alternative response and sends the thought back on its way; and the yet part underlines the difference in the new solution.

Not like the hireling
But, cheerful,
Yet trusting

Notice also the extra internal not-but construction within the concluding yet part to further pronounce the rhythmic quality of the entire thought.

Yet trusting
not in
but in !

The outer form of Whittier's poem follows somewhat the course of the grammatical formulas. A glance at the first page of Chapter 5 reveals that the indentations highlight some, but not all of the cadences and part of the

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not-but-yet formula. The equal bar formulas are not especially highlighted in the outer form of the poem.

What Is the Message?

The difference between the ascending-climactic-descending imagery of the English and German poems lies in the analytic and synthetic nature of their grammatical structures. The length of Whittier's poem, the transitive grammar of the climaxes, and even the grammatical formulas work to create more discursiveness than do the conciseness, the intransitive grammar throughout most of the poem, and the alternative word order of the German poem. As a result, the two ascending-climactic-descending images differ greatly in poetic effect. The effect is that the German poem yields a more obvious message.

The triple ascending-climactic-descending character of Whittier's poem with its equal bar ascent and its descending cadences does not give as clear a message as the ascending-climactic-descending image of Goethe's poem does. There are several reasons for this lack of a clear-cut message.

The first and most basic reason for an unclear message is that the grammatical rhythm of the poem is not very dramatic. As a compensation for the lack of an obvious grammatical rhythm, Whittier uses grammatical formulas repeatedly to beef up the effect. The use of these formulas does not in itself create an image and is not even a contributor to a more obvious grammatical rhythm; the formulas merely reinforce the image already present.

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Grammatical formulas, such as Whittier's equal bars, cadences, and his not-but-yet expressions, are used very consciously as compensation for the lack of clear imagery produced by a weak grammatical rhythm. The use of grammatical formulas becomes one of the most direct ways of trying to translate a fuzzy multivocal image into a clearer univocal message.

The equal bar formula winds up the reader or listener, thereby enhancing participation in that section of the poem; but the equal bar formulas play only a minimal part in explaining the image any better.

The cadence formula invites participation in the text or oration more successfully than the equal bar formula does, and the cadence formula adds much to the meaning gleaned from the fuzzy image. As cadences are very persuasive measures of controlling an audience, the reader / hearer readily becomes caught up in the frenzy of the beat. The repetition of their attraction assists in making the point be heard. Cadences alert the reader / hearer to the words, and the words trigger off the dominant images of the poem, driving the message home in a univocal way.

However, there is a difference between the imagery produced by the grammatical rhythm of the thoughts and the imagery produced by grammatical formulas, such as cadences. Grammatical rhythms produce an imagery that is initially multivocal, but which is univocalized by the search for the meaning of the image. Imagery produced by cadences is

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initially not very multivocalized because its image has already been univocalized by the emphasis on familiar words. As the words become the vocal point, the image conveyed by the words makes the message clear. In such a way, the discursive approach of making a point puts more emphasis on the words than it does on the rhythm. The point is pulled out of its multivocal state and is univocalized in an analytical way.

Another reason why Whittier's ascending-climactic-descending imagery does not give such a clear message is that the make-up of each of the climaxes of Whittier's poem differs from the make-up of the climax in Goethe's poem. Whereas in Goethe's poem the climax is grammatically a whole unit, giving a clear synthetic picture in few words, the three climaxes in Whittier's poem lack this wholeness and must be spelled out in more analytical terms. The fact that the poem has three climaxes and also that the middle climax towers over the other two climaxes only slightly, minimizes the clarity of the image and contributes to the discursive character of the poem.

The result is that Goethe's point is more obvious at the climax and need not be pounded out with any type of grammatical formulas, such as Whittier's equal bars, cadences, and not-but-yet phrases. Conversely, a lack of obvious grammatical rhythm has forced Whittier to place more emphasis on the ascents and descents by using grammatical formulas. The equal bar formulas in the first two ascents

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do not work toward a feeling of anticipating the middle climax. In fact, the reverse is the case. The movement from equal bars of repetitive grammar in the first ascent to only a suggestion of equal barred grammar in the second ascent has slowed down the anticipatory feeling. The climaxes may be grammatically attractive in their relationships to the rest of the structure, but the transitive thrust of each climax moves the focus on to the objects in the descents in an analytical manner. The repetition of the cadences in each descent, as well as the not-but-yet phrases in the last descent, are effective for producing imagery, but the effect is more of an emphasis on the words than it is on the image produced by the grammatical rhythm. In short, the message in the descents is more clearly stated by the emphasized words than it is by the grammatical rhythm of the poem. As imagery from obvious grammatical rhythms is retained longer in the mind of the reader / hearer than the image of emphasized words, Whittier's poem is effective for the moment, but not in the long run.

Despite the fact that grammatical formulas contribute little to making the grammatical rhythm more obvious, Whittier's grammatical formulas, especially the cadences and the not-but-yet phrases, remind us of two liturgical forms used widely in religious communities.

Whittier's poem is easily imagined as a prayer because the form of its strong and dominating cadences is often found in private and corporate prayers. The first thought

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is reminiscent of a liturgical introduction, the second thought sounds like the heart of the supplication, and the third thought is a conclusive plea for doing God's will. Although this prayer is very personalized, there are enough familiar referents in the prayer for it to be used corporately.

Cadences and not-yet-but phrases are also powerful oratory means for preaching which might remind us of the preaching of Martin Luther King, Jr. King's preaching is an example of black preaching and suggests that the message in the climax is difficult to grasp and must be brought to the foreground by using particular oratory methods. That distant message in black preaching is usually that a world in which all of God's people will be free and equal will soon come. As it is difficult to imagine how that equality will be achieved soon, the cadences and not-but-yet formulas help to bring that far away message to the foreground.

Cadences and not-yet-but phrases are also characteristic of preaching in other religious contexts. Whittier's text can easily be imagined to come from the lips of poetic preachers and liturgists in any given religious institution. The difference between King's delivery and the delivery of a poetic Quaker is in the tone of the voice.

Sketching the Imagery of Verlaine's Poem

The discussion in Chapter 6 showed that the most novel position in the grammatical rhythm of Verlaine's poem is the "je pleure / I cry" line. This line is not the highest

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point in the poem because the nature of the grammar does not pull the sensuality to a height as in Goethe's or Whittier's poems. However, the "je pleure" line is the most sensuous point of the poem, the point at which the reader / hearer encounters the poem the best. There are no imperatives to lure the reader / hearer into the poem. Nor are there subjunctives to wish for something else. This poem is written in the stark reality of the indicative mood.

Since the indicative mood is the descriptive mood and description does not speak directly to a person, what could be so gripping about this poem? Certainly the structure of the first thought cannot attract. With its well-balanced analytic order the first thought carries the reader / hearer discursively from left to right like a solid line.

The ascent in Verlaine's poem is the periodic structure of the second thought because the dependent grammar (the present participle with its modifying adverb "tout suffocant / all chokingly," the second adverb "blême / pale," and the subordinate clause "quand sonne l'heure / when the hour sounds") introduces the subject and the verb in an approaching manner. The height of the image is the subject and verb of the first part of the second thought (je me souviens / I remember). However, this height does not capture the attention of the reader / hearer as Goethe's word "warte" or Whittier's let-imperatives did. There is something gnawing away at this point that resists immediate response.

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As this verb (souviens / remember) has a primary object (des jours anciens / the old days) and a secondary object (me), the verb side of this SoVO order begins to feel heavier. However, the SoVO syntax of this thought is keeping the movement from immediately thrusting downward and to the right. First, the position of the object pronoun (preceding the verb) swings the movement back and forth between the object pronoun and the verb. Secondly, the fact that this object pronoun is a reflexive pronoun (a reflexive pronoun is always the same person or thing as the subject) rolls the movement back and forth over three positions, the subject, the reflexive pronoun, and the verb. The back-and-forth movement allows the reader / hearer to linger at this point a bit and pull in the effect of the words "je / I" and "souviens / remember." Moreover, the use of the alternative "de" (literally "of the") in the expression "me souviens de" (literally "me remember of the") with the primary object (des jours anciens / the old days), instead of a direct object, makes the downward movement less of a step-like descent (as it was in Whittier's poem) than a slowly sliding descent. The descent slides gracefully into the "je pleure" line and stops.

Suddenly, the reader / hearer is caught off guard. The unexpected has arrived. As the entire poem has been moving complexly from left to right, the simplicity of "je pleure" grips one into inquiring about the meaning of this sudden pause. Nothing modifies this subject and this verb, and yet

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at the same time everything which has been said up until this point modifies them in an unsuspecting way. "Je pleure" sits there nakedly ready to be felt. There is pathos here, and the gnawing and synthetic movement of the preceding combination of subject, object, verb causes reflection.

This sketch is looking different from those of Goethe's and Whittier's poems. In Goethe's poem the reader / hearer is moved to a conclusive climactic stance. In Whittier's poem three climaxes are felt, the middle one being the strongest. As a climax cannot be sustained, a descent is inevitable. But the "je pleure" point is different. It is not the highest point in the poem; nor is it the lowest point of the poem; it resides somewhere in the middle.

The "je pleure" line seems to sustain itself indefinitely for several reasons. First, the reader / hearer is caught off guard by the sudden change in the grammar of the descent; second, the "je pleure" line feels like a plateau; third, the sound of "je pleure" seems to never end.

The third thought begins as the "je pleure" line becomes fainter. With the introduction of the third thought, three subjects and verbs stand close together, and they are connected by the coordinating conjunction "et / and." Note the following illustration to see that connection.

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je me souviens de

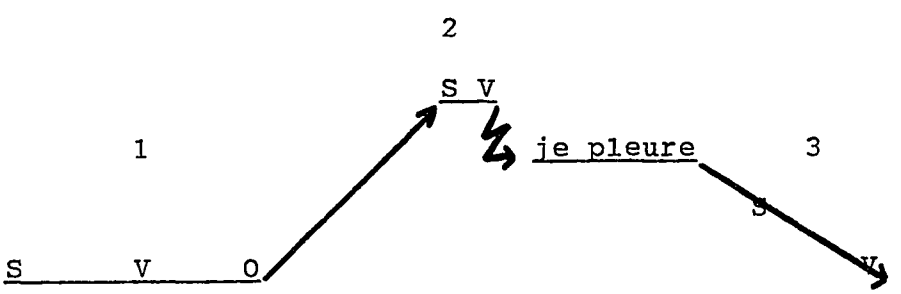
et

je pleure

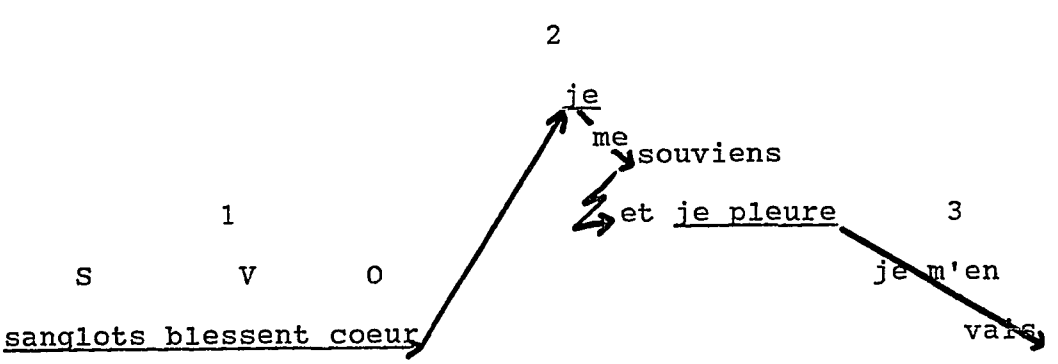
et

je m'en vais

The entire third thought seems to complement in form what lies to the left of "je pleure." What was a periodic structure to the left of "je pleure" is now a loose structure to the right. Note the following sketch to feel the rise in the first part of the second thought and the descent in the third thought.



The addition of the important words to this sketch brings the image into focus. Note.



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The outer form of the poem shows a coordination with the "aabccb" rhyme scheme. As such, the outer form points more to the sound of the poem than to the shape of its grammatical rhythm.

What Is the Message?

The message from this imagery is not as familiar as that of Goethe's poem. Nor is this message carried across by the emphasis on words produced by grammatical formulas, as in Whittier's poem. This image, although it is a type of ascending-climactic-descending image, functions quite differently from the former two ascending-climactic-descending images.

The act of remembering is the high point, but it is not the most sensuous part of the poem. To an English-speaking person this point could elicit an immediate descent because the English verb phrase "to remember" is a transitive verb and can take, therefore, a direct object. However, the situation differs in French from English.

The first thing different about the French verb "se souvenir" is that it is a reflexive verb. Reflexive verbs always refer to the subject. For example, "I remember" would be "I remember myself." This sense of reflexiveness is lost in English because of the lack of reflexive verbs, except perhaps in the verb "to sit oneself down." German has the same reflexive form for the verb "to remember" (sich erinnern) as French does, so the sense of referring to the subject is just as clear in German as it is in French.

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The addition of a reflexive pronoun, although it is truly a direct object, is not as forceful as a regular direct object in which the object is other than the subject. We can feel this in English if we change the intransitive reflexive verb "to sit oneself down" to a transitive form--"to set oneself down." If a regular direct object were used, we could say: "I set down the book." The direction of the direct object (book) is so forceful that we feel a descent when we think about the action of setting down the book. On the other hand, if we say: "I set myself down." we recognize that the myself is a direct object, but because it is the same person as the subject (I), the directionality of the direct object "myself" does not necessarily go into a descent.

Interestingly enough, precisely because a pronoun is being used, the reflexive form in French exhibits SoV word order. In Goethe's poem we noticed that the alternative word order OVS is a poetic word order because it presents the whole picture very synthetically. For similar reasons, the SoV word order serializes from left to right and presents itself very synthetically. As a synthetic expression "j'me souviens" circles in on itself rather than leading directly into a descent.

However, a second aspect of the French verb "se souvenir" does move the direction into a descent. "Se souvenir" is transitive but not as transitive as "to remember" is in English. Instead of a normal direct object,

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"se souvenir" uses the preposition "de/ of the." The absence of a direct object and the presence of a prepositional phrase is one of the reasons why the high point of "j'me souviens / I remember" does not quickly fall into a descent, but does at the same time give the feeling of a descent.

If "je pleure" had been the high point, the image might have produced the imagery of Goethe's poem. The fact that "je pleure" follows the synthetic act of remembering and is, in itself, a plateau with its own subsequent descent, focuses attention on "je pleure."

"Je pleure / I cry" is an expression of pathos. The discursiveness of the pathos, or the words describing the pathos, are in the ascent. The reader or hearer hears these words passively until the climax introduces the act of remembering. Only then is the pain described in the ascent felt enough to move one to cry. The tears turn one toward action. In this case, the words themselves and the grammatical rhythms complement one another.

The message achieved from the combination of the synthetic expression "je me souviens de . . ." and the unusual sound of "je pleure" is not possible in English. German has the possibility of approaching the message through its reflexive grammar and the prepositional phrase (an) used with the verb "to remember" (sich an etwas erinnern). However, the very attractive synthetic SoV word order in French is only possible in a subordinate clause.

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Concluding Remarks

Now that we have done some sketching, we have an analytic tool by which we can connect grammatical rhythms to spiritualities. The final chapter will point to a relationship between these images and spiritualities by looking at the importance of understanding one's value system.

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NOTES

Chapter 7

[1] Langer, Philosophy in a New Key, 43.

[2] Ricoeur, Interpretational Theory, 75.

[3] Culpepper, 75.

[4] Jespersen, Growth and Structure, 214.

[5] See note 25 in Chapter 1.

[6] Roni Beth Tower, "Imagery: Its Role in Development" in Imagery: Current Theory, Research, and Application, ed. Anees A. Sheikh (New York: Wiley, 1983), 226-27.

[7] Culpepper, 62.

[8] Langer, Philosophy in a New Key, 142.

[9] The idea that "Finally comes the poet" is OVS word order became apparent to me as I heard Walter Brueggemann speak. See Walter Brueggemann, "Numbness and Ache: The Strangeness of Healing" and "Restlessness and Greed: Obedience for Missional Imagination," Healing a Changing World, Ministers' Convocation, School of Theology at Claremont, Calif., 6-7 Nov. 1989.

[10] There is no comma after the first element in German OVS word order because the verb acts as a separator between the O (object or other element) and the S (subject). That is not the case in the OSV word order in English or French. Because the verb cannot separate the object from the subject in English and French, very often a comma or pause is added to make that distinction.

[11] Karl Barth's German is very often thought of in this way. His argumentative style is very synthetic.

[12] Wilson, 54.

[13] The third verb (may grace be given) is actually a passive form and has, therefore, no direct object; but a passive form retains the sense of objectness in the subject.

[14] Somewhat shorter cadence steps reminds one of the methods used in black preaching. See Mervyn Warren, 32-6.

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CHAPTER 8

The Relationship between Imagery and Spirituality

Connections between Linguistic and Religious Enterprises

A considerable connection has long existed between linguistic and religious enterprises. As a means of highlighting that connection, John Carroll points to the

> philological work represented in the Septuagint, in Ulfilas's creation of the written Gothic into which he could translate the Bible, in the study of hundreds of non-European languages by missionaries in the seventeenth and eighteenth centuries, and in the thoroughly scientific investigations being carried out by contemporary linguistic missionaries.[1]

When there is a shared interest between the fields of linguistics and religion, very revealing relationships can be seen. Persons interested in the relationship between linguistic and religious phenomena pursue seemingly unrelated information to see if there is a closer historical relationship between the two developments. For example, questions can emerge, such as "Did a relationship exist between the newly developed futurity in the Latin imperative and the emerging eschatological thinking in Judaism?"[2]

History can name many who have been led to the field of linguistics by way of their religious work, or vice versa. Benjamin Lee Whorf is one such individual. Whorf became interested in linguistics because he was first interested in

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religion, and his studies enabled him to see a distinct relationship between the structure of a grammar and the world-view which the speakers of that grammar hold.[3]

Most of Whorf's work was done with exotic languages, such as Hopi and Maya, in which the grammars are so vastly different from the grammars of what he called standard average European (SAE) languages, that the world-views of the speakers of non-SAE languages reflect vastly different perspectives on reality from those of SAE speakers. For example, the Hopi language is seen to contain no reference to time, either explicit or implicit.

> the Hopi language is seen to contain no words, grammatical forms, constructions or expressions that refer directly to what we call "time," or to past, present, or future, or to enduring or lasting, or to motion as kinematic rather than dynamic (i.e. as a continuous translation in space and time rather than as an exhibition of dynamic effort in a certain process), or that even refer to space in such a way as to exclude that element of extension or existence that we call "time," and so by implication leave a residue that could be referred to as "time."[4]

From the fact that Hopi does not divide time into three divisions of past, present, and future, as, for example, SAE languages do, Whorf was able to implicate (along with other detailed studies) that the Hopi language and culture conceals a metaphysics that is different from that understood by SAE speakers.[5]

The connections Whorf was able to make between the Hopi

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language and the world-view held by the speakers of Hopi was what he had hoped he could do with Hebrew. Had it not been for his untimely death, Whorf probably could have made some interesting connections between Hebrew and the world-views contained in the Hebrew Scriptures.

However, despite the importance of Whorf's work and the work of those who influenced him (most notably his teacher Edward Sapir and early nineteenth century French dramatist, philologist, and mystic Antoine Fabre d'Olivet), the implications seem to jump from the grammatical structure of a language to a world-view without providing any insight into the process. Without insight into the process, persons who can intuitively see connections have little clue as to how to explain them. By understanding the process, a more logical evaluation of the relationship between the structure of grammars and world-views becomes possible.

Because this study deals with the related languages of German, English, and French, and not with exotically different languages (as in the Whorfian studies or in biblical studies), the world-views generated by the grammatical rhythms in the texts of these three linguistic cultures cannot be expected to be drastically different. However, when the process from grammar to world-view is laid out logically by using the Whorfian approach to language, comparisons among related languages become informative for recognizing how grammar can effect imagery and how both can reflect world-views.

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What we have seen take place in the three poems thus far in the process from grammar to spirituality is that the grammatical structure of a language communicates through grammatical rhythms and that imagery is an analytic tool from which we can talk about these grammatical rhythms. What is left to be seen is how these grammatical rhythms are connected to world-views and how world-views can be understood as spiritualities.

Imagery as a Means of Relating

Imagery is a means by which we relate new perceptions with other perceptions which we meet in reality. By encountering a new verbal communication, the grammatical rhythm in the communication allows us to meet a new image. This image is subconsciously likened to other cultural images which are preserved in our memory. By recognizing similarities between the new image and those images in our memories, we tend to interpret our perceptions of reality according to our images.

Through critical evaluation some dominant cultural images are seen to be inappropriate, even oppressive. For example, the feminist critique of patriarchal imagery is that, as a dominant cultural image, patriarchal imagery is oppressive because patriarchal imagery reflects unequal and exclusive relationships.

When inappropriate or oppressive images seem to dominate, a need emerges to change the image or to look for alternative imagery. Religious leaders note, however, that

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images are difficult to change.[6] For instance, in the case of the dominance of patriarchal imagery, we have seen over the past several decades how difficult it is to change the thinking of a male God to an androgynous God. Nor have the suggestions for changing the image from God to Goddess had much effect. Nelle Morton notes that the changing of the connotation of God from a male God to an androgynous God or to a female God is a nostalgic way of dealing with the issue because nothing has really changed.[7] She suggests the Goddess as metaphoric image and calls her image a redemptive change because the change is radical.[8] The radical quality of the metaphor is that the old static image is shattered and a new dynamic image is ushered in. An implication of her idea is that if an image is understood as a metaphor, then it can remain forever in process, like a multivocal image.

Nevertheless, changing the dominant cultural image, suggesting alternative images, or shattering the dominant cultural image with new metaphors are all difficult processes because imagery is inherently tied into the grammatical structure of a language. The sketches in Chapter 7 of the images in the three poems have shown us that changes in imagery mean changes in grammar.

Values as Connection

However, another way to influence a change in imagery is to look at our value system. Values are ideas with strong emotional connotations (both negative and positive)

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from which world-views are constructed.[9] By probing the role of values we can approach the connection between grammatical rhythm and spirituality.

We have already established that grammatical rhythm is a vehicle for articulating tension and release and that this rhythm can be imaged to facilitate analysis. We have also noted that the movement of tension and release makes up the fabric of human feeling. As values carry emotional connotations from which world-views are constructed, values become the connection between grammatical rhythm and spirituality.

A discussion of values is of particular interest to spiritual direction and religious education because the religious educators and spiritual leaders of our society bear the responsibility of nurturing, sustaining, evaluating and changing the values of the society. If people do not learn their values through the norms of social development, then they learn their values in their religious communities.

Unawareness of Values

Despite the fact that we learn values, we are not always aware of our values. Studies in values clarification, made famous in the United States during the 1970s, have allowed many people to approach the problem of value-unawareness and to make conscious decisions about choosing values.[10]

The work of Edward T. Hall and his colleague George L. Trager aids in illuminating the mystique surrounding value-

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unawareness by suggesting that cultures are made up of complex levels of awareness. As a result of anthropological studies, Hall and Trager were able to see that there are more than just conscious and unconscious levels to culture. They further delineated the conscious and unconscious levels of culture and discovered that three levels--the formal, the informal, and the technical--described the complexities of culture better.[11]

According to Hall and Trager, the formal level of culture is made up of patterns which are transferred from parent to child without generating the question why. Expressions, such as "Boys don't do that!" or "Not 'brung'! Brought!" are said on the formal level. Formal patterns are almost always learned when a mistake is made and someone corrects it. The tone of voice is so direct and authoritative that children do not question the pattern. The formal level of communication presents an either / or situation; there is a right way and a wrong way, but no third way.

Informal cultural level patterns are also learned by modeling and observing, but in a more conscious way. Sex in the United States is treated on an informal level. The explanation given to persons' questions is usually vague. Sometimes persons avoid giving answers altogether with a response, such as "Don't worry, you'll learn when you grow up." No clear-cut answers are offered on the informal level although some answers may seem more right than others. For

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this reason there is some overlapping between the formal and the informal levels. As the informal level is more conscious than the formal level, critical evaluation can take place on this level.

The technical level of culture involves knowledge which can be transmitted analytically so that others can learn with reasonable explanations. Because the technical level is the most consciously imitated level of culture, it is the most questioned level of culture and the easiest to change if alternative methods emerge.

The Hall and Trager approach to cultural levels is helpful in explaining why we are not always aware of values. Values belong primarily either to the formal or the informal levels of culture. As such, values lie in images which are transmitted primarily in non-reflective or moderately reflective modes.[12]

Because values are often communicated through non-reflective or moderately reflective imagery (as opposed to reflective imagery), values are often taken for granted, very difficult to recognize, and not readily evaluated. However, as a result of the overlapping of the formal and informal levels of culture, a more conscious reflection on values can call them into question.

As values often go unquestioned for long periods of time over changing contexts, they are sometimes inappropriate for new contexts. For example, values which have been carried over from Early Christianity may seem

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contradictory to current understandings of the Gospel message of Jesus. Some of the values concerning the status of women, slaves, and children, which have been supported by the Pauline tradition, have been critically evaluated in later contexts. Questioning in the United States has been particularly rigorous since the status of blacks, women, and children was radically called into question in the 1960s.[13]

The work of values consciousness and transformation of inappropriate values is part of the agenda of religious education and spiritual direction. Michael Warren is one religious educator who seeks to increase values consciousness and to effect change in inappropriate values.[14] Attention to the process by which values are often set into non-reflective or moderately reflective imagery will aid Warren and others as they seek to evaluate the values they nurture.

If values are usually communicated by non-reflective or moderately reflective imagery, then spiritualities are probably also communicated in the same way. Values are ideas with strong emotional connotations from which worldviews are constructed. Spiritualities embody the worldviews. As such, a spirituality can be described as a stance, a relationship to the world.

Spirituality Is a Relational Phenomenon

Religious educator Maria Harris says the question of human relationships is irrevocably bound to the question of God; if we do not concern ourselves with our relationships

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with all of creation, then we lose God.[15] With this thought in mind, spirituality is understood in this dissertation to be a perceived relatedness which in some degree is transparent to God's presence and which contains within itself the possibility of facilitating transformation. Or looked at another way, the human relationship to oneself, to others, to the nonhuman world, and to God is perceived as a spiritual phenomenon.

The term spirituality is generally reserved for talking about the relationship between a human and God, such as Thomas Merton's relationship to God. However, the term need not be restricted to Thomas Merton's relationship to God. Merton's spirituality is also an expression of his relationship to himself, to others, and to the rest of creation.

Moreover, the term spirituality need not be restricted to describe persons who seem closely in touch with God, as in the case of Thomas Merton. All humans have a four-field relationship--a relationship to oneself, to others, to the nonhuman world, and to a phenomenon which does not fit into these categories and which is often described as God.[16]

The relational factor in humanity is what allows communication to happen. As a result of relating images which have been communicated to us by way of the grammatical rhythms in our linguistic cultures, we gain certain perspectives of ourselves and the world around us, and we relate to ourselves and the world out of those perspectives.

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Furthermore, we often place a value on those perspectives. We consciously or subconsciously decide to live our lives in particular ways, and we learn to relate to ourselves and the world through the spirituality that we value most. Since relating to ourselves, to one another, to the nonhuman world, and to God involves communication, our spiritualities are responsible for the continuation of communication.

In analyzing a communication, we can talk about three spiritualities, three stances in which relationships to the world are taking place. First, there is the spirituality of the poet. Secondly, there is the spirituality of the text itself, if we allow ourselves to talk about a text in that way. Thirdly, there is the spirituality of the person encountering the text.

We might acknowledge that we can never fully know what spiritualities the poets are communicating. Nor can we know the spirituality of the text itself. Even if we name the three communications (as we have done in Chapter 7), we are naming from our own context, from our own perspective, from our own reading or hearing of what the poets aim to communicate. In short, we merely approximate a description of the spiritualities communicated.

Despite the fact that we can never know exactly what a person is communicating, several things can be achieved by analyzing the process. First, we can gain some insight into the dominant imagery through which the poets have

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communicated spiritual stances, and we can decide if these images seem appropriate to use in our religious education and our spiritual direction.

Secondly, if we feel the image communicated is appropriate, we can gain some insight into the poetic grammar that was used to make that happen. Using poetic grammar aids us in making discursive words produce multivocal imagery. Suggestions as to how religious educators and spiritual directors can create poetic environments in their work are given at the end of the chapter.

Thus, what we do with these images becomes more important than the analyses of the images. Do we value one of these ascending-climactic-descending images so much that we emulate it unreflectively? Do we sense the import of one of these ascending-climactic-descending images and allow ourselves to moderately reflect on the image so that we can choose to model it or not? Do we consciously reflect on the grammar that is forming one of these ascending-climactic-descending images so that we can learn to foster an image that we desire? Examples of what we can do with these images follow in the next section.

Suggesting Spiritual Stances Acquired from Imagery Goethe's Poem

The imagery sketched from the grammatical rhythm in Goethe's poem was recognized as an ascending-climatic-descending image. The basic left-to-right thrust in English

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and French could also create an ascending-climatic-descending image. However, the German language allows Goethe to slow down the force of the left-to-right thrust in the ascent (in a way that is not possible in English and French), thereby introducing some suspense into the ascent. Through the synthetic OVS word order and the localized action of the dative swing prepositional phrases, the ascent became more poetic than either Verlaine's periodic ascent or Whittier's three ascents which were punctuated by grammatical formulas. By virtue of the intransitive imperative, the climax in Goethe's poem was also more synthetic than any of Whittier's climaxes or even Verlaine's very intriguing "je me souviens. . ." climax. As a result of the synthetic climax, Goethe's descent was short and sweet. The image was a clear mountain image with the message of where one might achieve the feeling of peace, as in a calm, and when that might be.

Familiar religious motif. Goethe's poem is not an explicitly religious poem; that is, semantically there are no words that bring to mind explicitly religious scenes. However, because images are powerful agents for memory, they preserve in non-arbitrary fashion perceptual features of images which have been met before.[17] Preserved in Goethe's ascending-climactic-descending image is a religious motif familiar to the religious traditions of Jews, Christians, and Muslims.

One central story for Jews, Christians, and Muslims is

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Moses' awe-filled ascent up Mt. Sinai, his climactic encounter with God at the top, and the descent with the Decalogue in hand. Away from the noise and clamor of the masses, Moses was called to go up to a point which was "ueber allen Gipfeln / above all summits." There he met with God, and he received commandments from God for establishing peace among his people. He returned to his folk with the commandments. Even today millions of people make this ascent at the alleged spot in hopes of attaining "Ruh / peace as in tranquility." Even more people re-enact this same scene hundreds of times in liturgy and thought. What makes the comparison of the images between the Mt. Sinai story and Goethe's poem so sharp is that in both Goethe's poem and Moses' event the ascent is full of suspense, the climax is revealing, and the descent quickly brings the message home.

Familiar cultural motif. In the cultures of French, German, and English speakers, the specialness of high places is also a familiar motif. We see this in the actions of those who seek to climb the highest peaks of the world, in the actions of occasional hikers who use their Sabbaths to ascend nearby hills, and in the actions of those who dine in revolving restaurants at the tops of very tall buildings.

The dominant cultural and religious theme of the specialness of heights is also expressed in religious architecture. During the Gothic period, churches were built in the form of a pinnacle to give the illusion of ascending

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to the heights of heaven itself. Even in the twentieth century the chancels of many churches are elevated (or so designed to achieve the illusion of elevation), with the effect that worshippers feel they are looking upwards to the transcendent God.[18]

Ascending-climactic-descending imagery reflects itself in literary and musical genres, too. The narrative in short stories, novels, drama, and opera often moves in an ascending-climactic-descending direction. Likewise, the liturgical process of our religious services preserves the ascending-climactic-descending character of the dramatic narrative.

The ascending-climactic-descending imagery is so much a part of our culture that we barely recognize that it is there. We believe that this movement is the natural movement of events, and when events do not run in this way, we think something is wrong. The ascending-climactic-descending imagery is part of our value system. If we do not value mountains, tall buildings, or the climax of a story, then we value other things that represent tallness or bigness.[19] The ascending-climactic-descending imagery is very much a formal aspect of our culture.

Perhaps the ascending-climactic-descending imagery is the natural movement of events for humanity. Maybe the imagery merely projects what we see around us in relationship to ourselves. The human dissatisfaction with the inadequacies of the present situation, and the ever-

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present desire to strive for something better, naturally inspire humanity to look upwards toward bigger and vaster things in this universe.

Critical evaluation. At the same time, the long-standing familiarity of the value of ascending heights calls for critical evaluation of the imagery. Sketching the image has made the image more apparent and allows us to critique the value inherent in the image. Mary Elizabeth Moore suggests two kinds of evaluation--a critical reflection and a depth reflection. A critical reflection is "stepping back from an idea or event and critiquing it from various points of view."[20] Depth reflection is a reflecting into, which Moore defines as "immersing oneself in an idea or event."[21] By stepping back and reflecting on the image, we can decide if we want to reaffirm or reform it. By immersing ourselves into the image, we can experience the possibilities and limitations of the image and then decide if we need to reaffirm or reform the image.

Using both a critical and a depth reflection, the inappropriate quality about an ascending-climactic-descending imagery is that its pinnacle form implicates that peace is to be found at the top of high places, as opposed to other places. Furthermore, the form of this image implies that God is high up in the sky and perhaps not in the midst of creation.

Sallie McFague offers a means of following-up on critical evaluation by suggesting alternative models for

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speaking about God.[22] Models are neither right nor wrong. Models can stand side-by-side and are examples of how something can be imaged multivocally. In such a way, McFague does not force rejection of the traditional model of God in the sky but enhances the model by suggesting alternative models.

The danger of too much mountain imagery. The danger of being exposed to a lot of mountain imagery in our religious language and in symbolic forms, such as Goethe's poem, is that one's spiritual stance begins to take on the same shape. The spirituality that emerges from an overuse of mountain imagery is one of hierarchical relationships. If we see God only at the top of the mountain, then we transfer godlike qualities to those in our society whom we value as being at the top of our social structures (such as, whites, males, clergy, and the affluent). Blind adherence to mountain imagery by the major parts of our religious communities creates a dominant all-pervasive spirituality that settles into the formal level of our culture where we do not question because we see no conflict, and we think it is right.

Nevertheless, keep the language poetic. The problems of mountain imagery do not validate tossing out texts that elicit mountain imagery. Quite to the contrary, the very clear image of Goethe's poem inspires us to use poetic language in communicating religious experiences. We need to speak in other grammatical rhythms as clearly as the rhythms

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of Goethe's "Wanderers Nachtlied II"; then we might be able to meet God through alternative images just as well as we can meet God in poignant ascending-climactic-descending imagery.

Whittier's Poem

The imagery sketched from the grammatical rhythm in Whittier's poem was also recognized as an ascending-climactic-descending image. In fact, the length of the poem created a series of three ascending-climactic-descending forms with the highest point, or the most sensuous point, found in the imperative forms of the second thought. Thus, the same spiritual stance seems to emerge from Whittier's poem as from Goethe's poem. As discussed in Chapter 7, however, there are great differences between the two poems in the internal character of the ascending-climactic-descending imagery. The grammatical rhythm of Whittier's poem looks more like three hills than it does a single mountain, and the imagery sends a more discursive message.

As discussed in Chapter 7, appropriating meaning from Whittier's image of three hills is more difficult than is the case in the mountain imagery because the lack of synthetic grammatical rhythm in the macrostructure of the text or speech produces a dominant discursiveness. Even though the catchy grammatical formulas pull the reader / hearer into the text, the grammatical formulas further emphasize the discursiveness of the text. The discursiveness in the poem leads us to think from left to

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right, to follow the words as they march through the text. As we follow the words, we discover that the poem is an explicitly religious poem which resembles a prayer.

Whittier's prayer has the form of a speech. Despite its prayer-like qualities, the form of Whittier's poem also resembles a speech. In order to make a point, writers and speakers tend to express themselves more analytically than they do synthetically. Moreover, writers and speakers generally divide the length of a text or speech into sections so that the discursiveness will not become confusing in its length.

The number of sections to a text or speech is shaped by both artistic and practical considerations. The artistic consideration is a desire to offset symmetry, which is generally applied to texts and speeches by choosing an odd number of sections. The practical consideration is that three is a controllable number. Thus, a text or speech usually consists of an introduction, a body, and a conclusion. These three sections correspond to the ascent, climax, and the descent respectively, or sometimes, as in Whittier's poem, each section has its own individual ascents, climaxes, and descents. We can further see that the ascending-climactic-descending style runs pervasively throughout discursiveness, whether spoken or written. Letters, documents, scholarly materials all have an introduction, a body, and a conclusion.

In religious communities where the preaching of the

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word is the focal point of the liturgy, worshippers are exposed to this same triple ascending-climactic-descending oration week after week because preachers work at producing this imagery. The art of preaching, magnified by the Protestant Reformers, takes its method from the public speaking style of antiquity and the argumentative style of the scholasticism of medieval Europe.

Discursive spiritualities. Argumentative sermons can communicate discursive spiritualities. A discursive spirituality means that the relationship to oneself, to others, to the nonhuman world, and to God is formed by logical predications. Argumentative thinking is fine for the world of research, but its conclusive style limits parishioners from hearing the mysteries of God.

The limiting factor in a sermon built on logic is that the grammar is often very analytic. Analytic grammar is unpoetic because it reads from left to right. Unpoetic grammar means that the grammatical rhythms are analytic. Analytic grammatical rhythms create little multivocal imagery. Without multivocal imagery, the message will come from the emphasized words and not from the grammatical rhythm. The difference between a message from words and a message from the grammatical rhythm is that the former tends to reveal only a denotative meaning, and the latter reveals a connotative meaning.

The discursive cultural factor. Preaching is a discursive medium, but the image we often find in sermons

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resembles the discursive image we meet elsewhere. For example, the articulate leaders in the social institutions in our world (the home, the school, the place of work, the government) tend to project their interpretations of the way they view the world onto those they seek to persuade by building tight arguments. In other words, the image that we often hear being projected from the pulpit is the same that we hear outside the church.

Our training in listening for argumentation leads us to yearn to hear words everywhere. In the religious scene, this means that we enjoy hearing the words of our liturgy, such as the words in the sermon, the words in the hymns, the words in our confessions and prayers, and the words in the anthems the choirs sing.

Religious educator Michael Warren is actively involved in trying to raise consciousness toward the words we prize and use.[23] For example, he lifts up the popular interpretations of the world which especially youth hear through the media of videos and popular songs. His suggestions for critical reflection deal largely with the words we hear projected by those speakers who come to us in our daily lives (the newscasters and the actors and actresses in advertising and in situation-comedy scenes). Warren's suggestions are helpful in this study because what he is saying about words can be directly applied to grammatical rhythms. Just as Warren calls for a critical evaluation of the words in our media, a critical evaluation

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of the grammatical rhythms in the media would provide helpful information as to what spiritual stance our culture is projecting.

Nelle Morton is another religious educator who has focused on words but in another way. She is remembered for bringing many women to speech by lifting up the unspoken words and encouraging women to speak what they feel.[24] Charles Foster is a religious educator who advocates hearing the voices of the marginal in our society.[25] Foster's suggestions for critically evaluating how we deal with the ethnic minority, the non-articulate, and the poetic in our religious environments are very instructive. His sensitivity for listening to the grammatical rhythms of those who are not heard has led him to suggest changes in curriculum policy making.

Making our grammar more poetic. Religious educators and spiritual directors can help make the religious environment more poetic by writing and speaking more poetically and by enabling others to find their own grammatical rhythms that they might express themselves more poetically.

In some ways, writing and speaking poetically means defying the rules of the language. Changing the grammar of language is not as radical as it sounds. Grammars evolve and change as languages do. Attempts to skirt grammatical rules have been going on among accomplished writers for a long time. For example, fourteenth century German

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grammarians reversed the analytic trend (described in Chapter 2) of bringing the verb from the end position to the second position by insisting that the verb remain in the last position in subordinate clauses as a means of further showing subordination. Whether or not these grammarians realized that they were being influenced by the right-to-left serialization found in the language of the common German folk (discussed in chapters 2, 3, and 4) remains undocumented.

The language of common folk is an important consideration for religious educators and spiritual directors because common people often speak in vivid poetic grammatical rhythms which add much to a community's power of imagining.[26] Each religious setting has its own common folk. Writing, preaching, and litanizing with an ear for the grammatical rhythm of the common folk in the local religious setting will most likely produce multivocal imagery.

Some means of approaching and preserving the language of the common folk in a religious community might include listening to the language of the common folk and gathering their stories, songs, and poetry into a collection that can be used as a religious education source. Also, Ross Snyder's idea about keeping a written record of one's own saga would be another means of keeping in touch with the grammatical rhythms of one's own poetic speech.[27] Moreover, a coordinator of such activities might be helpful. A person

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especially gifted in focusing on harmonizing the stories of the past with the new renditions of the present might be called to fill such a position.[28]

Another way to make the religious environment more poetic is to use language which creates metaphorical grammar. Metaphorical grammar means that the rules of grammar are defied enough to give alternative meaning without making the language unclear. For example, some writers / speakers work at defying the hard and fast rule of making subjects agree in number with their verbs, and vice versa, when either the subject or the verb is a compound, but can be seen as a synthetic singular unit. Using compound subjects with a singular verb, or vice versa, communicates a casual difference and allows an otherwise analytic structure to create a more multivocal image. Note the following example.

Compound Subject Singular Verb

The sum and substance of the book is . . .

Further, splitting infinitives in English with adverbs or prepositional phrases is no longer to be counted among the seven deadly sins. Nevertheless, the split infinitive continues to jitter many grammatically-oriented people. However, as long as a violation of the rule does not create misunderstanding, the casual twist of the split infinitive can open up the opportunity for an alternative image. For

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instance, if one uses the infinitive "to illuminate" with the adverb "further," as in "to illuminate further," splitting the infinitive (to further illuminate) can activate the infinitive by introducing its adverb before its verb (instead of after the verb)--a type of right-to- left serialization.

Adverbs in general are becoming more important because people are recognizing that adverbs can do much to describe the process. The use of adverbs according to preferred rules of grammar can actually enhance vivid communication. For instance, the difference between "fresh squeezed orange juice" and "freshly squeezed orange juice" is not just a matter of using correct grammar (the adverb "freshly" is required because it tells how the orange juice was squeezed); the process of squeezing the orange juice is enhanced when the adverb "freshly" is used.

Inclusive language is one place where grammatical changes are currently being made in language.[29] In religious terminology, inclusive language sometimes means shifting theology. For example, to refuse to use the masculine pronoun reference for God suggests a shift in theological perspective.[30]

The problems in referring to God as "he" are well documented in the feminist theological studies of the last twenty-five years.[31] Resolving this problem is no easy task, however. The whole pronoun business can be avoided by never referring to God with a pronoun, but that becomes

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awkward, especially when one must say "God did this Godself."[32] The inclusive "he/she" language is even more cumbersome and smacks at the seriousness of the subject. Likewise, the reversal of the order of phrases, such as "sons and daughters" to "daughters and sons" is merely a patronizing attempt which overlooks the depth of the problem.

Maria Harris feels we are only at the beginning in dealing with inclusive grammar.[33] Nelle Morton advocates a new kind of correct grammar to offset the masculine analytic grammar.[34] Both ideas lift up the depth of the work that must be done. Moreover, in the Judeo-Christian tradition, the problem goes much deeper than shifting a pronoun reference. The problem lies in identifying a divine force as a person, or, for that matter, in identifying God as a noun. This dissertation is not advocating discarding that noun reference; rather this dissertation seeks to raise consciousness about the problems involved in designating the holy as a noun by stating that nominalization further emphasize the analytic quality of the Indo-European subject / predicate sentence structure. A sensitivity to using alternative grammar to talk about God would be one way to establish a counterbalance to the analytic thrust of our language. An alternative grammatical form to the designation of the phenomenon of the holy as a noun would be to describe the phenomenon as a verb.

In summary. Whittier's image of the three hills with

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equal bars and cadences might seem a long way from changing grammar. However, because the discursive image of Whittier's poem resembles the discursive image often communicated in religious settings (especially preaching), it became necessary to suggest grammatical alternatives to enhance the poetic quality in verbal communication. What we learn from the comparison can be summed up with the following observations: (1) Whittier is a poet, yet his poem creates a discursive image; (2) Whittier's poem is explicitly religious, yet religious poems are not always the best sources for communicating multivocal imagery; and (3) Whittier's equal bar, cadences, and not-yet-but patterns are effective in pulling the reader / hearer into the poem, but these grammatical formulas do not change the overall discursive rhythm of the grammar in the poem. Instead, the grammatical formulas emphasize the discursiveness in the poem.

Thus, the problem does not lie in the creativity of poetic patterns and poetic words. There are plenty of preachers who can express themselves with catchy poetic patterns and rich poetic words. The problem lies in the ordinariness of the structure of the whole poem. The image of the grammatical rhythm in Whittier's poem is an ordinary rhythm--a rhythm that is discursive in its thrust. An overuse of discursive grammatical rhythms (both in the society at large, and especially in religious communities) produces a discursive spirituality.

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Verlaine's Poem

The imagery sketched from the grammatical rhythm of Verlaine's poem was made up of an ascending-climactic-descending image with a particular twist. In chapters 2, 3, and 6 French was described as being more analytic than German or English, with the exception of the position of the object pronouns. Moreover, the first line of Verlaine's poem was designated as the most analytic line of all of the lines of the three poems. However, the synthetic form of the climax and the unusual plateau of "je pleure" turned the discursiveness of the first line into the beginning of a very dynamic and moving multivocal image.

The image of pain. Like Goethe's poem, Verlaine's poem is not explicitly religious. However, the words may be devoid of religious imagery, but the grammatical rhythm creates an image which spells out the theme of pathos, a theme common to religious communities.

Verlaine's ascending-climactic-descending imagery with the synthetic reflexive movement in the climax and with the "je pleure" plateau in the descent catches the sting of unfulfilled hope in the hearts of thousands of years of religious communities. Brueggemann says that the poetry of pathos is the most gripping of all poetry.[35] Brueggemann can say this because most people can relate to pathos. At some time most of us experience pain; but when things are better, we seem to forget the pangs of the pain. The synthetic act of remembering in this poem seems to be what makes the grip happen.

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Being moved to grief through the act of remembering is part of the Christian history. Bruce Birch says it is in the activity of remembering that our past as a church becomes source of power for the present and the future.[36] The theme of remembering pain and suffering is vividly portrayed throughout the history of the Judeo-Christian tradition, especially in the P-narrative of the Hebrew Scriptures (beginning with Gen. 8:1). Each time Israel bemoans its monotonous languor, God remembers and God is moved to respond. In such a way, God hears Israel into speech.[37]

God's people are called to respond to the world's moans by remembering pain. Without memory, the imagery of pain is seldom sustainable. Once the pain has ceased, those free of pain have the responsibility of remembering the pain as a means of relating to others who are still in pain. How is this done?

Spirituality of reception. If Verlaine's image of pain is communicated in a community in which people have experienced brokenness, sickness, or death, a receptive spirituality might emerge. A spirituality of receptiveness involves both those who are moaning and those who can remember the hurt to listen to respond to the moaning.

The problem with the receptive stance is that there does not seem to be enough of it because the receptive stance is not valued.[38] Especially in the industrialized and computerized societies, so little time is given to being

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receptive, so little time is available to listen and respond to those who suffer and to aid in healing. This does not mean that such societies do not experience pathos; the pace of life is simply so rapid that one forgets pain quickly.

Problems in memory-training. An ear to Verlaine's synthetic image of memory could do much for a society, like the United States, which knows little about teaching people to remember. The impoverishment of memory work in the United States is a fairly recent phenomenon that runs concurrently with the information crisis. With so much information available, we have difficulty in deciding what is important to teach and how we should disseminate the important information. Little desire exists to submit information to memorization. However, senior members of our society show an astounding ability to recall pieces of poetry or parts of religious catechesis that they learned some sixty to seventy years ago because the method for teaching remembrance was at that time very keen.

Especially in the United States, we encourage the youth to be creative; but, with the exception of preschoolers, we do this at the expense of teaching memory skills. Because preschoolers do not yet have the capacity to read for themselves and are, therefore, still receptive to symbolic forms of instruction, we use excellent symbolic methods for connecting preschoolers to the rest of the community.

One such method is the art of storytelling. Stories which are well told change their form very little. In fact,

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curiously enough, children know immediately when the details of a story are altered because they have a receptive ear for the rhythm of well-polished phrasing.[39] However, as soon as children learn to read, methods for rhythmic recall are seldom reinforced, and they eventually cease.

Our impoverishment for remembering affects the spiritual relationship within and among religious communities. In parts of the world where discursiveness is not the prime means of communicating information, there is more memory work going on and, as a result, more of a sense of receptivity among persons of different ages and different social and economic status.[40]

In Chapter 7 it was mentioned that the English verb "to remember" is part of the problem. The lack of reflexive forms in English and the transitiveness of the verb "to remember" offer two grammatical possibilities for the lack of emphasis on remembering. This is not the case with the verb "to remember" in French or German. Moreover, no synthetic quality exists in the English verb "to remember" as there is in French, in which the object pronoun resides between the subject and the verb and swings the emphasis back and forth between the subject and the verb.

This problem has not remained totally unnoticed. In recent times, writers have begun to hyphenate the verb, as in "to re-member," in order to accentuate the re-memoring in the process.[41] As verbs are very potent, the hyphenation of a verb gives the sense of a back-and-forth movement to insure better synthetic imagery.

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Teaching memory. Lessons for teaching remembrance can be learned from oral cultures. The appreciation of language as sound existed side by side in antiquity with a skepticism toward the written word. The rabbis were generally opposed to silent reading and practiced recitation in rhythmic, cantillated fashion. Rhythm, catch words, and succinct phrasing exercised mnemonic functions in the process of memorization. In early Jewish schools boys chanted the passages of Scripture they had learned, thus discovering long ago that rhythm is an aid in certain kinds of learning.[42]

In respect to memory work, the teaching methods of Martin Luther might also come as wise counsel. Luther insisted that preachers and pastors avoid making changes in the text or wording of the basic Christian teachings to insure a corporate identity among Christians and to assist in teaching children the essence of the faith.[43] In times of crisis, when discursive words do not say what we feel, we tend to resort to texts which we have memorized, especially those texts which we have memorized in our religious communities. The "Lord's Prayer" and the "Twenty-third Psalm" are two such memorized texts. These texts point to the realization that people hold on to certain texts for making sense of situations which seem senseless.[44] Furthermore, the powerful liturgies of religious communities, such as the Lord's Supper, are enhanced by the unchanged "Words of Institution."[45] If the words of such texts are changed, some of the strength of the oral tradition is lost.

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Moreover, Luther states that we do not feel as connected to those in the past who spoke the same words as a means perhaps of overcoming their times of crisis.[46]

English Reformer Richard Baxter also advised pastors that if a wrong or forgotten answer was given in catechetical classes, the correct answer was to be repeated by the teaching minister, in hope that memory would teach and the Holy Spirit would further illuminate.[47]

Luther admonished the youth to be diligent in the study of poetry and rhetoric because he believed "by these studies, as by no other means, people are wonderfully fitted for the grasping of sacred truths and for handling it skillfully and happily."[48] The importance of studying poetry and rhetoric is that one learns to think synthetically with an ear toward grammatical rhythm.

Maria Harris has an ingenious manner of linking remembering to mourning.[49] She suggests that remembering and mourning are two of the five steps in a dance of teaching with religious imagination. She begins with silence, moves on to remembering, then ritual mourning, artistry, and birthing. Her method is in the form of a dance which is circular; it does not move in a discursive process, but always leads to a re-beginning of the dance.

The language of Harris' dance is representative of Verlaine's imagery. He begins with grammatical silence, moves on to the synthetic climax of remembering, descends cautiously into the "je pleure" line of mourning, from which

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his rhythm eventually emerges to get on with the business of life (artistry and birthing).

Keep the grammatical rhythms synthetic and the images dynamic. What we learn from Verlaine's French and Harris' dance is that memory and mourning are part of life. Whether we are influenced by the imagery of Verlaine's poem or Harris' dance, the point is to keep the image dynamically moving. The only way to create dynamic images is to find a grammar that resists an analytic thrust. In the words of hymn writer and theologian Brian Wren, it would be interesting if we looked at things from the other end.[50]

Some Concluding Remarks

The discussion throughout the dissertation points to the poetic quality of synthetic grammar because synthetic grammar is a far better medium for producing multivocal imagery than analytic grammar. Of the three languages studied, German is the most synthetic.

The analyses of the three poems point to restrictions within English for synthetic thinking. For example, the analysis of Goethe's text shows the option of using a synthetic word order in German, not common to contemporary English or French, to thwart the analytic left-to-right thrust of imagery. The analysis of Whittier's text points to the discursiveness of the image produced by the grammatical rhythm. The analysis of Verlaine's text points to a synthetic form in French for remembering, not possible in English. These remarks do not leave English without any synthetic means of expression, however.

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On the contrary, English is a very rich language and has a synthetic Germanic base to which poets often return to counteract the discursiveness of English. Walt Whitman's expression: "Finally comes the poet." is an example of returning to an OVS German word order. Whitman's use of the OVS word order assists in thwarting analytic right-end thrust.

Another Germanic form used in English is the separable expression. The expression "storytelling" is said together as a gerund form, even though the verb form separated verb and object. Note.

I am telling the story.

If we add an indirect object to the sentence, the German SV_1OV_2 word order shows through. Note.

I am telling Henry the story.

Although the word "story" is a direct object, it is so closely connected to the verb, that its position at the end of the sentence takes the place of a secondary verb form, producing SV_1OV_2 word order.

Separable expressions, like storytelling, thwart right-end thrust because the close connection of the word "story" to the verb "telling" pulls the thrust back to the verb (as is also the case with separable verbs and direct objects in

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German). The religious educator and spiritual director who needs to find more of these expressions, may keep an ear to the colloquial manner of speaking where these often appear.

English is filled with synthetic forms that are uncommonly used or archaic. Older versions of the Bible, such as the King James Version, are helpful in pointing to some of these forms. To repeat Jespersen's notation, poets search for such forms to leave the beaten track and to secure the reader / hearer's sympathy by calling up a forgotten image. We may want to re-appropriate some of these archaic forms through our poetry.

In addition, many present-day synthetic forms can also be substituted for the analytic alternatives. For example, English continues to use verbs which call for the dative case, such as "give us," "send us," and "grant us." If these dative forms are used rather than the analytic prepositional forms ("give to us," "send to us," "grant to us"), much can be gained by way of grammatical rhythm.

Persons involved with writing and speaking in religious institutions need to listen to synthetic grammatical forms and begin to include them in preaching, in praying, and in curricula so that next to those priestly and prophetic spiritual stances, we begin to nurture the poetic perspective.

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NOTES

Chapter 8

[1] Whorf, 7. Whorf's editor John B. Carroll makes these observations in his introduction.

[2] Hammond, 108, 124, 187.

[3] Whorf, 7. Editor Carroll mentions in his introduction that although Whorf was not interested in any biblical translation, he seriously believed that fundamental human and philosophical problems could be solved by taking a new sounding of the semantics of the Bible.

[4] Whorf, 57-8.

[5] Whorf, 59.

[6] C. Ellis Nelson, ed. Congregations: Their Power to Form and Transform (Atlanta: Knox, 1988), 7-8.

[7] Nelle Morton, 150.

[8] Nelle Morton, 147-75, especially 152.

[9] Dorothy Lee argues that world views are constructed of values. See Lee, 89-104.

[10] Sidney B. Simon, Leland W. Howe, and Howard Kirschenbaum, Values Clarification: A Handbook of Practical Strategies for Teachers and Students (New York: Hart, 1972).

[11] Hall, The Silent Language, 64f.

[12] Conversations with W. Jack Coogan, Professor of Communication Arts at the School of Theology at Claremont and Professor of Religion at The Claremont Graduate School, suggested the language of modes of reflection.

[13] Elisabeth Schuessler Fiorenza discusses the reconstructive work of the last three decades concerning Paul's teaching on women (Gal. 3:28) and the household codes which evolved in the Pauline communities. See In Memory of Her: A Feminist Theological Reconstruction of Christian Origins (New York: Crossroad, 1985), especially 205-36, and Bread Not Stone: The Challenge of Feminist Biblical Interpretation (Boston: Beacon, 1984), especially 71-2.

[14] Michael Warren, A Future for Youth Catechesis (New York: Paulist, 1975), 99-113.

[15] Harris, "Isms," 42. In this article Harris is

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focusing on humanity, but the idea of including all of creation is germane to her thinking.

[16] D. Campbell Wyckoff, Professor Emeritus of Christian Education at Princeton Theological Seminary, is known for delineating the four fields of human relationships in defining Christian education and its scope.

[17] Ian Begg, "Imagery and Language," Imagery: Current Theory, Research, and Application, ed. Anees A. Sheikh (New York: Wiley, 1983), 305.

[18] The twentieth century (especially 1950-70) also has seen the rise of alternative designs in church architecture which have been attempts to express the importance of imminent relationships, as God in the midst of humanity rather than at the pinnacle of humanity. The destruction of hundreds of churches in Germany during World War II gave post-war Germans the opportunity to redesign their churches. Not only was it necessary to rebuild the many churches which were demolished because their steeples could not withstand the bombings of the German cities, but a need to build churches in new shapes and forms helped the Federal Republic of Germany (West Germany) to become one of the leading nations in modern post-war church architecture. The design of modern churches did not play a large role in the German Democratic Republic (East Germany) because, as a communist state, the GDR was not interested in reconstructing churches. It will be interesting to see what happens in church architecture now that reunification is a major question. Also, in light of the discussion on mountain imagery, it seems appropriate to wonder if post-World War II West Germans expressed their reconciliation with God by creating alternative designs that brought God into their midst. The relationship is perhaps tenuous, but it is also possible that the same post-World War II attempt at redefining what was German can be traced not just in the alternative designs of German churches in the Federal Republic of Germany but also in the redesign of post-World War II German writing.

[19] Even the fear of heights is an effect of the awe of tall things. A child's game of "King of the Mountain" is nothing more than an enactment of the prevailing ascending-climactic-descending imagery of the world.

[20] Moore, 130. Moore goes on to highlight the work of religious educators Ross Snyder in depth reflection and Thomas Groome in critical reflection.

[21] Moore, 130.

[22] McFague; Nelle Morton; Ruether; Trible; and Christ and Plaskow, just to name a few.

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[23] Michael Warren, Youth, Gospel, Liberation (San Francisco: Harper & Row,1987).

[24] Nelle Morton; and Christ and Plaskow.

[25] Charles R. Foster, "The Anglo Religious Education Experience," Ethnicity in the Education of the Church (Nashville: Scaritt Press, 1987), 53-69.

[26] Chiari, 7.

[27] Snyder and Snyder.

[28] Padovano, 3-4.

[29] Many people are aware of the exclusivity of language when masculine nouns and pronouns are used to refer to both males and females. Not as many people are aware of the deep psychological effects of that exclusivity. Thus, the terms "man" for humanity and "he" for God continue to be written and spoken by persons unaware of the exclusivity and deep-seeded patriarchy inherent in these terms. Barbara Withers, "Inclusive Language in Religious Education," Religious Education Journal 80, no. 4 (Fall 1985): 512-13, notes the use of the masculine pronoun as a generic term is not only detrimental to women, but also to men. For example, when a negative statement is made, beginning with "He who . . .," the pronoun "he" as a reference for "who" projects onto males the role of the perpetrators of bad things which could very well have been done by women. Furthermore, few people are aware that we got into the problem of linguistic exclusivity by virtue of reconstructing and reinforcing certain exclusivist rules of grammar. Withers further notes an Act of Parliament (England 1850) declared that the pronoun "he" would be used generically to mean both "he" and "she" and that there would be agreement in number between a subject and its referent pronoun so that "everyone should rest themselves" became "everyone should rest himself."

[30] The shift can perhaps be characterized as moving from a denotative perspective of God as male to a connotative perspective of God as perhaps androgynous. The problem is often addressed from a comparative linguistic viewpoint. God is a masculine noun in French (le Dieu) and German (der Gott). Because both of these languages continue to use gender specifics for nouns, the referent pronoun for God ("il" in French and "er" in German) is also a masculine form. This is even more evident in German because of its extensive inflection system. For example, when talking about a chair, which is masculine in German, the pronoun for chair would be "er/he." This does not mean that the chair has a masculine anthropological sex, as in the words "Junge/boy," but it does mean that the English word for "it" is translated into German by either the masculine, feminine,

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or neuter pronouns. Anglo-Saxon was an inflectional language which also referred to God by the masculine pronoun. When the inflection was dropped and the definite articles all became simplified into the one word "the," the pronouns "he" and "she" were used only for words which carried a masculine or feminine sex, and the word "it" was used for inanimate objects. Because the form "it" seems inappropriate for God, and because the dominant religious-cultural imagery of God has long been a person, the masculine pronoun "he" was automatically carried over for the term of God.

[31] Trible, 23, note 5 says that "masculine pronouns reinforce a masculine image of God, an image that obscures, even obliterates, female metaphors for deity. The effect is detrimental for faith and its participation."

[32] Trible, 23, note 5.

[33] Harris, "Isms," 50-51. Harris is interested in bridging the gaps of all human relationship by speaking inclusively of women and men, all races, young and old, etc.

[34] Nelle Morton.

[35] Brueggemann, "Restlessness and Greed."

[36] Bruce C. Birch, "Memory in Congregational Life," Congregations: Their Power to Form and Transform, ed. C. Ellis Nelson (Atlanta: Knox, 1988), 29.

[37] Nelle Morton, 127f.

[38] Mary Elizabeth Moore, "Meeting in the Silence: Meditation as the Center of Congregational Life," Congregations: Their Power to Form and Transform, ed. C. Ellis Nelson (Atlanta: Knox, 1988), 146, talks about the need to include receptivity as a spiritual discipline.

[39] Conversations with Mary Elizabeth Moore, Professor of Theology and Christian Education at the School of Theology at Claremont and Professor of Religion at The Claremont Graduate School, Nov. 1988 and June 1989. Moore talked about how children remember details to the "perfect" story.

[40] Conversations with Mary Elizabeth Moore, June 1989. Moore's Kenyan research has brought out this aspect (book forthcoming).

[41] Hyphenation and slashes are being used by writers who feel restricted by nominalization. John B. Thompson, "Language and Ideology: A Framework for Analysis," Sociological Review 35, no. 3 (1987): 526-27, notes that

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nominalization tends to represent processes as things. Another way to steer away from nominalization is to describe processes by using adjectives. Although adjectives further modify their nouns and are, thereby, still directed toward nominalization, the use of adjectives in place of nouns, or hyphenation or slashes, is one step removed from nominalization. Sometimes the combination of hyphenating a noun with an adjective is a successful compromise. The use of gerunds (-ing nouns) is another measure along this line, as well as adjectival uses of present participles. Also, adverbs or adverbial prepositional phrases work well to avoid nominalization. Adverbial parts of speech do not modify nouns and, therefore, do not move toward nominalization. On the contrary, adverbs generally modify verbs and highlight the fluidity of the process.

[42] Lewis Sherrill, The Rise of Christian Education (New York: Macmillan, 1944), 59.

[43] Robert Ulich, The History of Religious Education: Documents and Interpretations from the Judaeo-Christian Tradition (New York: New York Univ. Press, 1986), 116.

[44] Coles, 100-01, uses poetry in his teaching, especially in medical training, because he notices how people remember a few special lines and repeat them to themselves in times of crisis or disillusionment. In talking about patients who are terminally ill, Coles says "they would keep repeating the lyrics of a song, . . . or they would repeat a phrase they'd heard in church--holding on for dear life to some words."

[45] Birch, 33.

[46] There is some tension here between Luther's desire to translate the Bible into the language of the common folk and his desire to maintain the tradition of exact wording. This is one of the reasons why Latin was so important to Roman Catholics for so long. On the other hand, by maintaining the traditional wording, but translating that wording into German, Luther was able to give the people access to both continuity and change. (The idea in the last sentence comes form Jack C. Verheyden, Professor of Theology at the School of Theology at Claremont and Professor of Religion at The Claremont Graduate School, Jan. 1990.)

[47] Richard Baxter, The Reformed Pastor (Edinburgh: Banner of Truth Trust, 1974), 118-19, 114.

[48] Ulich, 111.

[49] Maria Harris, Women and Teaching (New York: Paulist, 1988, 31-59; Harris, Teaching and Religious Imagination (San Francisco: Harper & Row, 1987).

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[50] Wren, 263. Wren uses this phrase in talking about the language of the Trinity, but in light of his attitude toward language, it seemed appropriate here.

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GLOSSARY

analytic language = language characterized by several independent speech elements existing side-by-side to form a single idea; eg. French = "plus grand" for the Latin "major" (larger); (see synthetic language)

analytic word order = word order serialized logically from left to right; (see synthetic word order)

connotative meaning = associated meaning (see denotative meaning)

denotative meaning = direct or explicit meaning (see connotative meaning)

discursive language = language in which words are arranged side-by-side in a logical manner; (see poetic language)

grammatical formula = parts of speech or phrases which fit together in a pattern, such as equal bar patterns and cadences

grammatical heavyweights = parts of the grammatical structure which carry the most weight in holding the structure together

grammatical rhythm = the movement of grammar which is characterized by a regular recurrence of grammatical elements, such as parts of speech, in alteration with opposite or different grammatical elements

grammatical scheme = a term used in place of metric scheme to describe the directional movement of the grammar of a poem (see horizontal grammatical scheme and vertical grammatical scheme)

grammatical structures = manner in which language is organized by combining parts of speech which belong together, such as noun phrases, prepositional phrases, adverbs, verb phrases, etc.

grammatical symbols = arbitrary abbreviations for specific types of grammatical structures, such as PPp = prepositional phrase of place

horizontal grammatical rhythm = a means of describing the directional movement in a poem within lines (see vertical grammatical scheme)

hypotaxis = unequal clauses, in which one clause is more important than the rest, as in "I conquered because I came and saw" (see parataxis)

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image = a semblance of a shape or form produced by symbolic transformation of a perception

language = symbolic form of verbal communication

loose sentence style = a complex sentence in which the main clause comes first, followed by dependent clauses and other modifying elements, as "I realized that I had discussed the wrong topic only after I had handed in my paper." (see periodic sentence style)

multivocal = capable of multiple designations at the same time (see univocal)

parallelism = repetition of words, phrases, or thoughts in poetry that elicits the sense of an echo; used often in Hebrew poetry

parataxis = related clauses in a series without the connecting words, as in "I came, I saw, I conquered" (see hypotaxis)

periodic sentence style = a complex sentence in which the main clause comes at the end, as "Just as the technicians were locking the hatch in place, one of the bolts broke." (see loose sentence style)

poetic language = language in which words are arranged side-by-side in a manner that is more creative than it is logical (see discursive language)

rhyme scheme = the pattern of rhymes used in a piece of verse, usually indicated by letters

right-end thrust = the goal of the movement in an analytic word order

spirituality - perceived relatedness which in some degree is transparent to God's presence and which contains within itself the possibility of facilitating transformation

structure = an organization composed of interrelated parts which is constituted by the relationship of the parts to one another

symbolic forms = human expressions which represent experiential data, such as language, music, visual arts, dance

symbolic transformation = process carried on by human brain which turns experiential data into meaning

syntax = arrangement of words in a sentence to show their relationship to one another, such as the position of the

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subject before the verb in most declarative sentences in English and French

synthetic language = language characterized by several parts of speech which are combined or synthesized into one unit, forming a single idea; eg. Latin = "major" for the French "plus grand" (larger) (see analytic language)

synthetic word order = word order serialized from right-to-left; (see analytic word order)

univocal = capable of one designation (see multivocal)

values = ideas with strong emotional connotations (both negative and positive) from which world views are constructed

vertical grammatical scheme = a means of describing the directional movement in a poem from line to line (see horizontal grammatical scheme)

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